

LIANA ALEXANDRA

7th SYMPHONY



BUCHAREST 2011

Music Engraving & Desktop Publishing

By Prof. Dr. Victor Simonov

Bucharest 2011

ORCHESTRA

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in Bb

2 Trombones

Percussion I: Timpani
3 Tom-Toms
3 Bongos
Snare Drum
Piatto I
Vibraphone

Percussion II: Cowbell
Tom-toms
Wood-blocks
Temple-blocks
Piatto II
Marimbaphone

Violin I

Violin II

Viola

Violoncello

Contrabass

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

3
4₁

2 3

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Trombone 1

Trombone 2

Snare Drum

Violin I

Violin II

Viola

Violoncello

Contrabass

[illegible]

10 11 12

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II
Vla.
Vc.
Cb.

This musical score page contains measures 10, 11, and 12 of a symphony. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) is currently silent, indicated by whole rests. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2) plays a melodic line with dynamic markings of *ff*, *mf*, *f*, and *ff*. The snare drum (S. D.) provides a rhythmic pattern of eighth notes with accents, marked *mp* and *mf*. The string section (Violins I & II, Viola, Violoncello, and Contrabass) features a complex texture with sixteenth-note runs, triplets, and sixteenth-note patterns, with dynamics ranging from *mp* to *mf*.

16 17 18

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II
Vla.
Vc.
Cb.

This musical score page contains measures 16, 17, and 18. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) is mostly silent, with rests indicated by horizontal lines. The horn section (Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2) plays a rhythmic pattern of eighth notes, with dynamics ranging from *mf* to *f*. The snare drum (S. D.) plays a consistent eighth-note pattern, with dynamics *mp* and *mf*. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a complex pattern of sixteenth and thirty-second notes, often in groups of six or three, with dynamics *mp* and *mf*. The Viola part includes triplet markings. The Violoncello and Contrabass parts also feature triplet markings. The score is written for a full orchestra, with measures 16, 17, and 18 clearly marked at the top.

22 23 24

Fl. 1 *ff* *ff*

Fl. 2 *ff* *ff*

Ob. 1 *ff* *ff*

Ob. 2 *ff* *ff*

Cl. 1 *ff* *ff*

Cl. 2 *ff* *ff*

Bsn. 1 *ff* *ff*

Bsn. 2 *ff* *ff*

Hn. 1 *ff* *ff* *sfz*

Hn. 2 *ff* *ff* *sfz*

Tpt. 1 *ff* *ff* *ff*

Tpt. 2 *ff* *ff* *ff*

Tbn. 1 *ff* *ff* *sfz*

Tbn. 2 *ff* *ff* *sfz*

S. D. *mp* *mf* *mp* *mf* *mp* *mf*

Vln. I *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

Vln. II *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

Vla. *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

Vc. *mp* *mf* *mp* *mp* *mf* *mp* *mf* *mp*

Cb. *mp* *mf* *mp* *mp* *mf* *mp* *mf* *mp*

[illegible]

34 35 36

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II
Vla.
Vc.
Cb.

This musical score page contains measures 34, 35, and 36. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) is mostly silent, indicated by whole rests. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2) plays a rhythmic pattern of eighth notes with accents, marked *sfz* (sforzando). The percussion section (S. D.) plays a pattern of eighth notes, marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a pattern of eighth notes, marked *mp* and *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

40 41 42

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

S. D.

Vln. I
Vln. II
Vla.
Vc.
Cb.

This musical score page contains measures 40 through 42. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) is mostly silent, indicated by whole rests. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2) plays a series of whole notes, starting with a forte (*ff*) dynamic. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a rhythmic pattern of eighth notes, with dynamics ranging from mezzo-piano (*mp*) to mezzo-forte (*mf*). The percussion section (S.D.) plays a complex rhythmic pattern with accents and slurs. The score includes various musical notations such as slurs, accents, and dynamic markings.

[illegible]

Fl. 1 *f* *mf* *f*

Fl. 2 *f* *mf* *f*

Ob. 1 *f* *mf* *f*

Ob. 2 *f* *mf* *f*

Cl. 1 *f* *mf* *f*

Cl. 2 *f* *mf* *f*

Bsn. 1 *f* *mf* *f*

Bsn. 2 *f* *mf* *f*

Hn. 1 *f* *mf* *f*

Hn. 2 *f* *mf* *f*

Tpt. 1 *f* *mf* *f*

Tpt. 2 *f* *mf* *f*

Tbn. 1 *f* *mf* *f*

Tbn. 2 *f* *mf* *f*

S. D. *mp* *mf* *mp* *mf*

Vln. I *mf* sempre *mf* sempre *mf* sempre

Vln. II *mf* sempre *mf* sempre *mf* sempre

Vla. *mf* sempre *mf* sempre *mf* sempre

Vc. *mf* sempre *mf* sempre *mf* sempre

Cb. *mf* sempre *mf* sempre *mf* sempre

Measures 49, 50, and 51 are indicated at the top of the page. The score includes dynamic markings (*f*, *mf*, *mp*) and articulation (accents) for the woodwinds and brass. The strings play a continuous pattern of sixteenth notes, with some measures featuring triplets and sixteenth-note groups. The woodwinds and brass play sustained notes with accents.

52 53 54

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

S. D.

52 53 54

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 52, 53, and 54. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) is mostly silent, indicated by whole rests. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2) plays a rhythmic pattern of eighth notes, with dynamics ranging from mezzo-forte (mf) to forte (f). The percussion section (Snare Drum) plays a simple pattern of eighth notes in measure 52. The string section (Violins I & II, Viola, Violoncello, Contrabass) plays a simple pattern of eighth notes, all starting with a mezzo-forte (mf) dynamic.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

55 56 57

f *mf* *f* *mf* *f* *mf*

This page of the musical score contains measures 58, 59, and 60. The instrumentation includes:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Clarinets 1 and 2 (Cl. 1, Cl. 2)
- Bassoons 1 and 2 (Bsn. 1, Bsn. 2)
- Horns 1 and 2 (Hn. 1, Hn. 2)
- Trumpets 1 and 2 (Tpt. 1, Tpt. 2)
- Trombones 1 and 2 (Tbn. 1, Tbn. 2)
- Violins I and II (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

The score is written in 3/4 time. Measures 58, 59, and 60 are indicated at the top of the page. The music features a variety of dynamic markings (f, mf, mp, f) and articulation marks (accents, slurs). The key signature is one flat (B-flat major or E-flat minor).

61 62 63

Fl. 1 *ff* *f* *f* *mf* *mf* *mp*

Fl. 2 *ff* *f* *f* *mf* *mf* *mp*

Ob. 1 *ff* *f* *f* *mf* *mf* *mp*

Ob. 2 *ff* *f* *f* *mf* *mf* *mp*

Cl. 1 *ff* *f* *f* *mf* *mf* *mp*

Cl. 2 *ff* *f* *f* *mf* *mf* *mp*

Bsn. 1 *ff* *f* *f* *mf* *mf* *mp*

Bsn. 2 *ff* *f* *f* *mf* *mf* *mp*

Hn. 1 *ff* *f* *f* *mf* *mf* *mp*

Hn. 2 *ff* *f* *f* *mf* *mf* *mp*

Tpt. 1 *ff* *f* *f* *mf* *mf* *mp*

Tpt. 2 *ff* *f* *f* *mf* *mf* *mp*

Tbn. 1 *ff* *f* *f* *mf* *mf* *mp*

Tbn. 2 *ff* *f* *f* *mf* *mf* *mp*

61 62 63

Vln. I *ff* *f* *f* *mf* *mf* *mp*

Vln. II *ff* *f* *f* *mf* *mf* *mp*

Vla. *ff* *f* *f* *mf* *mf* *mp*

Vc. *ff* *f* *f* *mf* *mf* *mp*

Cb. *ff* *f* *f* *mf* *mf* *mp*

This musical score page contains measures 64, 65, and 66 for a symphony orchestra. The instruments are arranged in two systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and Trombones 1 and 2. The second system includes Violins I and II, Viola, Violoncello, and Contrabass. Each instrument part shows the melodic line with dynamic markings (*mf*, *mp*, *f*) and phrasing slurs. Vertical dashed lines separate the measures. Measure 64 starts with a key signature of one sharp (F#) and a common time signature. Measure 65 has a key signature change to one flat (Bb). Measure 66 has a key signature change to two flats (Bb, Eb).

64 65 66

Fl. 1 *mf* *mp* *f* *mf* *mf* *f*

Fl. 2 *mf* *mp* *f* *mf* *mf* *f*

Ob. 1 *mf* *mp* *f* *mf* *mf* *f*

Ob. 2 *mf* *mp* *f* *mf* *mf* *f*

Cl. 1 *mf* *mp* *f* *mf* *mf* *f*

Cl. 2 *mf* *mp* *f* *mf* *mf* *f*

Bsn. 1 *mf* *mp* *f* *mf* *mf* *f*

Bsn. 2 *mf* *mp* *f* *mf* *mf* *f*

Hn. 1 *mf* *mp* *f* *mf* *mf* *f*

Hn. 2 *mf* *mp* *f* *mf* *mf* *f*

Tpt. 1 *mf* *mp* *f* *mf* *mf* *f*

Tpt. 2 *mf* *mp* *f* *mf* *mf* *f*

Tbn. 1 *mf* *mp* *f* *mf* *mf* *f*

Tbn. 2 *mf* *mp* *f* *mf* *mf* *f*

64 65 66

Vln. I *mf* *mp* *f* *mf* *mf* *f*

Vln. II *mf* *mp* *f* *mf* *mf* *f*

Vla. *mf* *mp* *f* *mf* *mf* *f*

Vc. *mf* *mp* *f* *mf* *mf* *f*

Cb. *mf* *mp* *f* *mf* *mf* *f*

67 68 69

Fl. 1 *mf* *f* *f* *mf* *mf* *f*

Fl. 2 *mf* *f* *f* *mf* *mf* *f*

Ob. 1 *mf* *f* *f* *mf* *mf* *f*

Ob. 2 *mf* *f* *f* *mf* *mf* *f*

Cl. 1 *mf* *f* *f* *mf* *mf* *f*

Cl. 2 *mf* *f* *f* *mf* *mf* *f*

Bsn. 1 *mf* *f* *f* *mf* *mf* *f*

Bsn. 2 *mf* *f* *f* *mf* *mf* *f*

Hn. 1 *mf* *f* *mf* *mf* *mf* *f* *mf*

Hn. 2 *mf* *f* *mf* *mf* *mf* *f* *mf*

Tpt. 1 *mf* *f* *mf* *mf* *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf* *mf* *mf* *f* *mf*

Tbn. 1 *mf* *f* *mf* *mf* *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf* *mf* *mf* *f* *mf*

P-to I *mf* *f* *mf* *mf* *mf* *f*

P-to II *mf* *f* *mf* *mf* *mf* *f*

Vln. I *mf* *f* *f* *mf* *mf* *f*

Vln. II *mf* *f* *f* *mf* *mf* *f*

Vla. *mf* *f* *f* *mf* *mf* *f*

Vc. *mf* *f* *f* *mf* *mf* *f*

Cb. *mf* *f* *f* *mf* *mf* *f*

70 71 72

Fl. 1 *f* *mf* *mf sempre* *mf* *f* *mf*

Fl. 2 *f* *mf* *mf sempre* *mf* *f* *mf*

Ob. 1 *f* *mf* *mf sempre* *mf* *f* *mf*

Ob. 2 *f* *mf* *mf sempre* *mf* *f* *mf*

Cl. 1 *f* *mf* *mf sempre* *mf* *f* *mf*

Cl. 2 *f* *mf* *mf sempre* *mf* *f* *mf*

Bsn. 1 *f* *mf* *mf sempre* *mf* *f* *mf*

Bsn. 2 *f* *mf* *mf sempre* *mf* *f* *mf*

Hn. 1 *mf* *f* *mf* *mf* *f* *mf*

Hn. 2 *mf* *f* *mf* *mf* *f* *mf*

Tpt. 1 *mf* *f* *mf* *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf* *mf* *f* *mf*

Tbn. 1 *mf* *f* *mf* *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf* *mf* *f* *mf*

P-to I *f* *mf* *mf sempre* *mf* *f* *mf*

P-to II

70 71 72

Vln. I *f* *mf* *mf sempre* *mf* *f* *mf*

Vln. II *f* *mf* *mf sempre* *mf* *f* *mf*

Vla. *f* *mf* *mf sempre* *mf* *f* *mf*

Vc. *f* *mf* *mf sempre* *mf* *f* *mf*

Cb. *f* *mf* *mf sempre* *mf* *f* *mf*

73 74 75

Fl. 1 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Fl. 2 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Ob. 1 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Ob. 2 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Cl. 1 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Cl. 2 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Bsn. 1 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Bsn. 2 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Hn. 1 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Hn. 2 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Tpt. 1 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Tbn. 1 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

P-to I

P-to II *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Vln. I *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Vln. II *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Vla. *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Vc. *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

Cb. *mf* *f* *mf* *mf* *f* *mf* *f* *mf*

76 77 78

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

76 77 78

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

82

83

84

Vln. I

Vln. II

Vla.

Vc.

Cb.

85 86 87

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *ff*

This musical score page contains measures 85, 86, and 87. Measures 85 and 86 are primarily for woodwinds and brass, with woodwinds (Flutes, Oboes, Clarinets, Bassoons) playing sustained notes and brass (Horns, Trumpets, Trombones) playing rhythmic patterns. Measures 87-89 feature a full orchestral entry with woodwinds playing sustained notes and strings playing a rhythmic pattern. The score is written for a full orchestra, including woodwinds, brass, and strings. The woodwinds section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, and Horns 1 and 2. The brass section includes Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The woodwinds and brass play sustained notes, while the strings play a rhythmic pattern. The woodwinds and brass play a sustained note, while the strings play a rhythmic pattern. The woodwinds and brass play a sustained note, while the strings play a rhythmic pattern.

This page of a musical score covers measures 88, 89, and 90. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Violins 1 and 2, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#), and the time signature is 4/4. Measures 88 and 89 are marked with a forte (*f*) dynamic, while measure 90 is marked with a mezzo-forte (*mf*) dynamic. The woodwind and brass sections play sustained notes with various articulations, including slurs and accents. The string section provides a harmonic foundation with sustained notes and some movement in the lower registers.

88 89 90

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Vln. I 88 89 90 *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

91 92 93

Fl. 1 *mp* *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

91 92 93

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

This musical score page contains measures 91, 92, and 93. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2) plays a melodic line in measure 91, marked *mp*, which continues into measure 92. The brass section (Trumpets 1 & 2, Trombones 1 & 2) provides harmonic support in measure 91, marked *mp*, and then plays a sustained note in measure 92, marked *p*. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a melodic line in measure 91, marked *mp*, which continues into measure 92, marked *p*. The score is written for a full orchestra, with measures 91, 92, and 93 clearly marked at the top of each system.

CADENZA
Sempre Presto

Tom-t. *ff* sempre

Bongos *ff* sempre

S. D. *ff* sempre

Cow. *ff* sempre

W.B. *ff* sempre

T. Bl. *ff* sempre

6

6

6

6

6

6

Tom-t.

Bongos

S. D.

Cow. 6

W.B. 6

T. Bl. 6

6

6

6

6

6

6

Tom-t.

Bongos

S. D.

Cow. 6

W.B. 6

T. Bl. 6

6

6

6

6

6

6

[illegible]

97 98 99

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mp sempre* *mf*

Tbn. 2 *mp sempre* *mf*

Timp. 97 98 99 *mp sempre* *mf sempre*

Vln. I 97 98 99 *mp sempre* 6 6 6 6

Vln. II *mp sempre* *mp sempre*

Vla. 3 *mp sempre* 3 3 3 3

Vc. *mp sempre*

Cb. *mp sempre*

100 101 102

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

100 101 102

Timp.

mf sempre

100 101 102

Vln. I

mf sempre

6

100 101 102

Vln. II

mf sempre

6

100 101 102

Vla.

mf sempre

3

100 101 102

Vc.

mf sempre

100 101 102

Cb.

mf sempre

Detailed description: This page of a musical score covers measures 100, 101, and 102. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2) plays melodic lines with various articulations and slurs. The brass section (Trumpets and Trombones) provides harmonic support. The percussion section (Timpani) plays a steady rhythmic pattern. The string section (Violins I & II, Viola, Violoncello, and Contrabass) features a consistent sixteenth-note accompaniment. The score includes dynamic markings of *mf sempre* and measure numbers 100, 101, and 102.

103 104 105

Fl. 1 *f sempre*

Fl. 2 *f sempre*

Ob. 1 *f sempre*

Ob. 2 *f sempre*

Cl. 1 *f sempre*

Cl. 2 *f sempre*

Bsn. 1 *f sempre*

Bsn. 2 *f sempre*

Hn. 1 *f sempre*

Hn. 2 *f sempre*

Tpt. 1 *f sempre*

Tpt. 2 *f sempre*

Tbn. 1 *f sempre*

Tbn. 2 *f sempre*

103 104 105

Tim. *f sempre*

103 104 105

Vln. I *f sempre* 6

Vln. II *f sempre* 6

Vla. *f sempre* 3

Vc. *f sempre*

Cb. *f sempre*

Detailed description: This page of a musical score covers measures 103, 104, and 105. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2) and the brass section (Tuba/Euphonium and Timp) all play sustained notes with a forte (*f*) dynamic and *sempre* (always) articulation. The strings (Violins I & II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes, with the Violins and Viola marked with a forte (*f*) dynamic and *sempre* articulation. The Viola part includes triplet markings (3) in measures 103 and 104. The Timp part plays a steady eighth-note pulse. The score is written for a full orchestra, with measures 103, 104, and 105 clearly marked at the top of each system.

106 107 108

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Timp. 106 107 108 *mf* *mp sempre*

Vln. I 106 107 108 *mf* *mp*

Vln. II 106 107 108 *mf* *mp*

Vla. 106 107 108 *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

This musical score page contains measures 106, 107, and 108. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2) plays a melodic line of half notes, starting on G4 and descending to D4. The brass section (Trombones 1 & 2 and Tuba/Euphonium) plays a similar half-note line, with a dynamic change from *mf* to *mp* in measure 108. The percussion section (Timpani) plays a steady eighth-note pattern. The string section (Violins I & II, Viola, Violoncello, and Contrabass) features sixteenth-note patterns in measures 106 and 107, and a more melodic line in measure 108. The Viola and Violoncello parts include triplet markings. Dynamics range from *mf* (mezzo-forte) to *mp* (mezzo-piano).

109 110 111

Fl. 1 *mf* 3 *f*

Fl. 2 *mf* 3 *f*

Ob. 1 *mf* 3 *f*

Ob. 2 *mf* 3 *f*

Cl. 1 *mf* 3 *f*

Cl. 2 *mf* 3 *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hn. 1 *mf* 3 *f*

Hn. 2 *mf* 3 *f*

Tpt. 1 *mf* 3 *f*

Tpt. 2 *mf* 3 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Timp. *mf* *sempre* *f*

Vln. I *mf* *sempre* 6 *f*

Vln. II *mf* *sempre* 6 *f*

Vla. *mf* *sempre* 3 *f*

Vc. *mf* *sempre* *f*

Cb. *mf* *sempre* *f*

Detailed description: This page of a musical score covers measures 109, 110, and 111. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2) plays a melodic line with triplets in measures 109 and 110, and a sustained note in measure 111. The brass section (Trumpets, Trombones, and Tuba/Euphonium) provides harmonic support with sustained notes. The percussion section (Timpani) plays a steady eighth-note pattern. The string section (Violins I & II, Viola, Violoncello, and Contrabass) features a continuous sixteenth-note pattern in measures 109 and 110, and a sustained note in measure 111. Dynamics range from mezzo-forte (mf) to forte (f). The score is written for a full orchestra.

This page of a musical score covers measures 112, 113, and 114. The instrumentation includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2), percussion (Timpani), and strings (Violins I & II, Viola, Violoncello, and Contrabass). The score is written in a key with one sharp (F#) and a common time signature. Measures 112 and 113 are marked with a repeat sign. The dynamics are marked as *f* sempre, *f*, and *mf*. The woodwinds and brass play sustained notes, while the strings play a rhythmic pattern of eighth notes. The timpani plays a steady pulse. The strings are marked with a '6' for sixteenth notes and a '3' for triplets.

Fl. 1 *f* sempre *f* *mf*

Fl. 2 *f* sempre *f* *mf*

Ob. 1 *f* sempre *f* *mf*

Ob. 2 *f* sempre *f* *mf*

Cl. 1 *f* sempre *f* *mf*

Cl. 2 *f* sempre *f* *mf*

Bsn. 1 *f* sempre *f* *mf*

Bsn. 2 *f* sempre *f* *mf*

Hn. 1 *f* sempre *f* *mf*

Hn. 2 *f* sempre *f* *mf*

Tpt. 1 *f* sempre *f* *mf*

Tpt. 2 *f* sempre *f* *mf*

Tbn. 1 *f* sempre *f* *mf*

Tbn. 2 *f* sempre *f* *mf*

Tim. *f* sempre *f* *mf*

Vln. I *f* sempre *f* *mf*

Vln. II *f* sempre *f* *mf*

Vla. *f* sempre *f* *mf*

Vc. *f* sempre *f* *mf*

Cb. *f* sempre *f* *mf*

115 116 117

Fl. 1 *mf* *f* *mf*

Fl. 2 *mf* *f* *mf*

Ob. 1 *mf* *f* *mf*

Ob. 2 *mf* *f* *mf*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf* *f* *mf*

Bsn. 1 *mf* *f* *mf*

Bsn. 2 *mf* *f* *mf*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Tpt. 1 *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

Timp. *mf* *f* *mf*

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

Detailed description: This page of a musical score covers measures 115, 116, and 117. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2) plays sustained notes with dynamics of mezzo-forte (mf) and forte (f). The percussion section (Timpani) plays a rhythmic pattern of eighth notes. The string section (Violins I & II, Viola, Violoncello, and Contrabass) features sixteenth-note passages in measures 115 and 117, and triplet patterns in measure 116, with dynamics of mezzo-forte (mf) and forte (f). Measure numbers 115, 116, and 117 are indicated above the corresponding measures.

118 119 120

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mp sempre* *mf*

Bsn. 2 *mp sempre* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mp sempre* *mf*

Tbn. 2 *mp sempre* *mf*

Timp. *mp sempre* *mf*

Vln. I *mp sempre* *mf*

Vln. II *mp sempre* *mf*

Vla. *mp sempre* *mf*

Vc. *mp sempre* *mf*

Cb. *mp sempre* *mf*

121 122 123

Fl. 1 *f* *mf* *f*

Fl. 2 *f* *mf* *f*

Ob. 1 *f* *mf* *f*

Ob. 2 *f* *mf* *f*

Cl. 1 *f* *mf* *f*

Cl. 2 *f* *mf* *f*

Bsn. 1 *f* *mf* *f*

Bsn. 2 *f* *mf* *f*

Hn. 1 *f* *mf* *f*

Hn. 2 *f* *mf* *f*

Tpt. 1 *f* *mf* *f*

Tpt. 2 *f* *mf* *f*

Tbn. 1 *f* *mf* *f*

Tbn. 2 *f* *mf* *f*

Timp. *mf* *sempre*

Vln. I *mf* *sempre* 6 6 6 6

Vln. II *mf* *sempre* 6 6 6 6

Vla. *mf* *sempre* 3 3 3 3

Vc. *mf* *sempre*

Cb. *mf* *sempre*

Detailed description: This page of a musical score covers measures 121, 122, and 123. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2) plays a melodic line with dynamics of *f* (forte) and *mf* (mezzo-forte). The percussion section (Timpani) plays a steady *mf* *sempre* (mezzo-forte, always) pattern. The string section (Violins I & II, Viola, Violoncello, and Contrabass) provides harmonic support with *mf* *sempre* patterns, including sixteenth-note runs in the violins and triplet patterns in the viola.

124 125 126

Fl. 1 *mf* *mf sempre*

Fl. 2 *mf* *mf sempre*

Ob. 1 *mf* *mf sempre*

Ob. 2 *mf* *mf sempre*

Cl. 1 *mf* *mf sempre*

Cl. 2 *mf* *mf sempre*

Bsn. 1 *mf* *mf sempre*

Bsn. 2 *mf* *mf sempre*

Hn. 1 *mf* *mf sempre*

Hn. 2 *mf* *mf sempre*

Tpt. 1 *mf* *mf sempre*

Tpt. 2 *mf* *mf sempre*

Tbn. 1 *mf* *mf sempre*

Tbn. 2 *mf* *mf sempre*

Timp. 124 125 126

Vln. I *mf sempre* 6 6 6

Vln. II *mf sempre* 6 6 6

Vla. *mf sempre* 3 3 3

Vc. *mf sempre*

Cb. *mf sempre*

Detailed description: This page of a musical score covers measures 124, 125, and 126. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2) plays a melodic line starting on a half note in measure 124, moving to a quarter note in measure 125, and then to eighth notes in measure 126. The brass section (Trombones 1 & 2 and Tuba/Euphonium) provides a harmonic foundation with half notes. The timpani plays a steady eighth-note pattern. The string section (Violins I & II, Viola, Violoncello, and Contrabass) features a rhythmic accompaniment of sixteenth-note triplets in measures 124 and 125, and eighth-note triplets in measure 126. The dynamic marking *mf* (mezzo-forte) is indicated at the start of each part, with *mf sempre* (mezzo-forte throughout) for the woodwinds and strings.

127 128 129

Fl. 1 *mf* *f* *mf*

Fl. 2 *mf* *f* *mf*

Ob. 1 *mf* *f* *mf*

Ob. 2 *mf* *f* *mf*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf* *f* *mf*

Bsn. 1 *mf* *f* *mf* *mf* *mp*

Bsn. 2 *mf* *f* *mf* *mf* *mp*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Tpt. 1 *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf*

Tbn. 1 *mf* *f* *mf* *mf* *mp*

Tbn. 2 *mf* *f* *mf* *mf* *mp*

Timp. *mf* *mp*

127 128 129

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

This musical score page contains measures 127, 128, and 129. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2) plays sustained notes with dynamic markings of *mf*, *f*, and *mp*. The percussion section includes Timpani and Toms. The string section (Violins I & II, Viola, Violoncello, and Contrabass) features sixteenth-note patterns in measures 127 and 128, and sustained notes in measure 129, with dynamic markings of *mf* and *mp*. Measure numbers 127, 128, and 129 are indicated above the staves.

This musical score page contains measures 130, 131, and 132. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line with dynamics *mf*, *f*, and *mf* across measures 131 and 132.
- Oboes (Ob. 1, Ob. 2):** Play a melodic line with dynamics *mf*, *f*, and *mf* across measures 131 and 132.
- Clarinets (Cl. 1, Cl. 2):** Play a melodic line with dynamics *mf*, *f*, and *mf* across measures 131 and 132.
- Bassoons (Bsn. 1, Bsn. 2):** Play a melodic line with dynamics *mf*, *f*, and *mf* across measures 131 and 132.
- Horns (Hn. 1, Hn. 2):** Rest in measures 130 and 131, then play a melodic line in measure 132.
- Trumpets (Tpt. 1, Tpt. 2):** Play a melodic line with dynamics *mf*, *f*, and *mf* across measures 131 and 132.
- Trombones (Tbn. 1, Tbn. 2):** Play a melodic line with dynamics *mf*, *f*, and *mf* across measures 131 and 132.
- Timpani (Timp.):** Play a rhythmic pattern with dynamics *mp*, *mp*, *mf*, and *mp* across measures 130, 131, and 132.
- Violins (Vln. I, Vln. II):** Play a melodic line with dynamics *mp sempre*, *mp*, and *mf* across measures 130, 131, and 132.
- Viola (Vla.):** Play a melodic line with dynamics *mp sempre*, *mp*, and *mf* across measures 130, 131, and 132.
- Violoncello (Vc.):** Play a melodic line with dynamics *mp sempre*, *mp*, and *mf* across measures 130, 131, and 132.
- Double Bass (Cb.):** Play a melodic line with dynamics *mp sempre*, *mp*, and *mf* across measures 130, 131, and 132.

133 134 135

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2

133 134 135

Timp.

133 134 135

Vln. I
Vln. II

Vla.

Vc.
Cb.

Detailed description of the musical score: The score is for measures 133, 134, and 135. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) has rests in all three measures. The brass section (Horns 1 & 2, Trumpets 1 & 2) also has rests. The Trombone section (Tbn. 1 & 2) plays a half-note pattern in measure 133 (Bb, Gb) and measure 134 (Fb, Eb), with dynamics *mp*, *p*, and *pp* indicated. The Tuba (Tbn. 2) plays a half-note pattern in measure 133 (Bb, Gb) and measure 134 (Fb, Eb), with dynamics *mp*, *p*, and *pp* indicated. The Timpani (Timp.) plays a half-note pattern in measure 133 (Bb, Gb) and measure 134 (Fb, Eb), with dynamics *mp*, *p*, and *pp* indicated. The Violin section (Vln. I & II) has rests in measure 133 and measure 134, and a half-note pattern in measure 135 (Bb, Gb) with dynamics *mp* and *p* indicated. The Viola (Vla.) plays a half-note pattern in measure 133 (Bb, Gb) and measure 134 (Fb, Eb), with dynamics *mp* and *p* indicated. The Violoncello (Vc.) and Contrabass (Cb.) play a half-note pattern in measure 133 (Bb, Gb) and measure 134 (Fb, Eb), with dynamics *mp* and *p* indicated.

CADENZA

Tom-t. *mp sempre*

Bongos *mp sempre*

S. D. *mp sempre*

Cow. *mp sempre* 6

W.B. *mp sempre* 6

T. Bl. *mp sempre* 6

Tom-t.

Bongos

S. D.

Cow. 6

W.B. 6

T. Bl. 6

Tom-t.

Bongos

S. D.

Cow. 6

W.B. 6

T. Bl. 6

3/4

136

Cow. *mp*

W.B. *mp*

T. Bl. *mp*

Vln. I *p* *mp* *p* *mp* *p* *mp*

Vln. II *p* *mp* *p* *mp* *p* *mp*

Vla. *p* *mp* *p* *mp* *p* *mp*

137

138

139

Cow. *mp* *mf*

W.B. *mp* *mf*

T. Bl. *mp* *mf*

Vln. I *mp* *mf* *mp* *mf* *mp* *mf*

Vln. II *mp* *mf* *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp* *mf*

140

141

142 143 144

P-to II *mp* *mf* *mp* *sempre* *mp* *mf*

Vln. I *mp* *mf* *mp* *sempre* *mp* *mf*

Vln. II *mp* *mf* *mp* *sempre* *mp* *mf*

Vla. *mp* *mf* *mp* *sempre* *mp* *mf*

145 146 147

P-to II *mp* *mf* *mp* *mf* *mp* *mf*

Vln. I *mp* *mf* *mp* *mf* *mp* *mf*

Vln. II *mp* *mf* *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp* *mf*

148 149 150

P-to II *mf* *mp* *mf* *mp* *mf* *mp*

Vln. I *mf* *mp* *mf* *mp* *mf* *mp*

Vln. II *mf* *mp* *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mf* *mp* *mf* *mp*

151 152 153

P-to II *mp* *mf* *mp* *mf* *mf* *mp* *mf*

Vln. I *mp* *mf* *mp* *mf* *mf* *mp* *mf*

Vln. II *mp* *mf* *mp* *mf* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mf* *mp* *mf*

154 155 156

P-to II *mp* *mf* *mp* *mf* *mp* *mf*

Vln. I *mp* *mf* *mp* *mf* *mp* *mf*

Vln. II *mp* *mf* *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp* *mf*

157 158 159

P-to II *mf* *f* *ff sempre*

Vln. I *mf* *f* *ff sempre*

Vln. II *mf* *f* *ff sempre*

Vla. *mf* *f* *ff sempre*

163 164 165

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Bsn. 1 *mf* *ff*

Bsn. 2 *mf* *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Tpt. 1 *mf* *ff*

Tpt. 2 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

S. D. *mf* *f* *mf* *f* *mf* *f*

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf*

Detailed description: This page of a musical score covers measures 163, 164, and 165. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2) plays sustained chords in measures 163 and 164, marked *mf*, and then moves to a higher register in measure 165, marked *ff*. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays sustained chords in measures 163 and 164, marked *mf*, and then moves to a higher register in measure 165, marked *mf*. The percussion section (S. D.) plays a rhythmic pattern in measures 163 and 164, marked *mf*, and then moves to a higher register in measure 165, marked *f*.

This musical score page covers measures 166, 167, and 168. The instrumentation includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2), a Snare Drum (S. D.), Violins I & II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Measure 166: The woodwinds and strings play sustained chords. Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, and Bassoons 1 & 2 start at *mf* and crescendo to *ff*. Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2 also start at *mf* and crescendo to *ff*. The Snare Drum (S. D.) plays a rhythmic pattern of eighth notes with accents, starting at *mf* and crescendoing to *f*. Violins I & II, Viola, Violoncello, and Contrabass play sustained chords at *f*.

Measure 167: The woodwinds and strings continue their sustained chords. Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, and Bassoons 1 & 2 are at *mf*. Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2 are at *mf*. The Snare Drum (S. D.) continues its rhythmic pattern at *mf*. Violins I & II, Viola, Violoncello, and Contrabass are at *mf*.

Measure 168: The woodwinds and strings continue their sustained chords. Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, and Bassoons 1 & 2 are at *mf*. Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2 are at *mf*. The Snare Drum (S. D.) continues its rhythmic pattern at *mf*. Violins I & II, Viola, Violoncello, and Contrabass are at *ff*.

[illegible]

175 176 177

Bsn. 1 *mf sempre* *mf* *mp* *mp*

Bsn. 2 *mf sempre* *mf* *mp* *mp*

Hn. 1 *mf sempre* *mf* *mp* *mp*

Hn. 2 *mf sempre* *mf* *mp* *mp*

Tom-t. *mp sempre*

Vla. *mf sempre* *mf* *mp* *mp*

Vc. *mf sempre* *mf* *mp* *mp*

Cb. *mf sempre* *mf* *mp* *mp*

178 179 180

Bsn. 1 *mp* *p* *p*

Bsn. 2 *mp* *p* *p*

Hn. 1 *mp* *p* *p*

Hn. 2 *mp* *p* *p*

Tom-t. *p* *pp* *pp*

Vln. I *p* *pizz.* *p*

Vln. II *p* *pizz.* *p*

Vla. *mp* *p* *p*

Vc. *mp* *p* *p*

Cb. *mp* *p* *p*

4/4 (♩ = 66)

2

3

Violin I

Violin II

Viola

Violoncello

Contrabass

mp *mf* *mp*

4

5

6

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *mp*

7

8

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *mp* *mf* *mp*

10 11 12

Vln. I *mf* *mf* *mp*

Vln. II *mf* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Cb. *mp* *mf* *mp*

13 14 15

Vln. I *mf* *mf* *mf*

Vln. II *mf* *mf* *mf*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Cb. *mp* *mf* *mp*

16 17 18

Vln. I *mf* *mp* *mp*

Vln. II *mf* *mp* *mp*

Vla. *mf* *mp* *mp*

Vc. *mf* *mp* *mp*

Cb. *mf* *mp* *mp*

19 20 21

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf* *mp* *mf*

mf 3



22 23 24

Vln. I *mf* 3 *mf*

Vln. II *mf* 3 *mf*

Vla. *mp* *mf* *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf* *mp* *mf*



25 26 27

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf* *mp* *mf*

31 32 33

Fl.1 *mf sempre*

Fl.2 *mf sempre*

Cl.1 *mf sempre*

Cl.2 *mf sempre*

Bsn.1 *mf*

Bsn.2 *mf*

Hn.1 *mf*

Hn.2 *mf*

Tbn.1 *mf*

Tbn.2 *mf*

Vib. *mf*

Mar. *mf*

Vln. I *gettato*

Vln. II *gettato*

Cel. *mf*

Db. *mf*

34 35 36

Fl.1 *mf* sempre

Fl.2 *mf* sempre

Cl.1 *mf* sempre

Cl.2 *mf* sempre

Bsn.1 *f* *mf* *f*

Bsn.2 *f* *mf* *f*

Hn.1 *f* *mf* *f*

Hn.2 *f* *mf* *f*

Tbn.1 *f* *mf* *f*

Tbn.2 *f* *mf* *f*

Vib. *f* *mf* *mf* *f* *mf*

Mar. *f* *mf* *mf* *f* *mf*

Vln. I *mp*

Vln. II *mp*

Detailed description: This page of a musical score covers measures 34, 35, and 36. The woodwind section (Flutes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, and Trombones 1 & 2) plays melodic lines with various articulations and dynamics, including *mf* sempre and *f*. The brass section (Horns, Trombones, and Tuba/Euphonium) provides harmonic support with sustained notes and dynamic changes. The percussion section (Vibraphone and Maracas) features rhythmic patterns with triplets and dynamic markings like *f* and *mf*. The string section (Violins I & II) plays a consistent triplet-based accompaniment at a mezzo-piano (*mp*) level. Measure numbers 34, 35, and 36 are indicated at the top of the page.

37 38 39

Fl.1 *mf sempre*

Fl.2 *mf sempre*

Cl.1 *mf sempre*

Cl.2 *mf sempre*

Bsn.1 *f sempre*

Bsn.2 *f sempre*

Hn.1 *mf* *f* *mf*

Hn.2 *mf* *f* *mf*

Tbn.1 *mf* *f* *mf*

Tbn.2 *mf* *f* *mf*

Vib. *mf* *f* *mf*

Mar. *mf* *f* *mf*

Vln. I *mp*

Vln. II *mp*

This musical score page contains measures 37, 38, and 39. The instrumentation includes Flute 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trombone 1 and 2, Vibraphone, Maracas, Violin I, and Violin II. The woodwinds and brass sections play melodic lines with triplets and slurs. The woodwinds are marked *mf sempre*, while the brass and woodwinds in measures 38 and 39 have dynamic markings of *f* and *mf*. The strings play a rhythmic accompaniment of eighth-note triplets, marked *mp*. The vibraphone and maracas play melodic lines with triplets, marked *mf* and *f*.

40 41 42

Fl.1 *mf sempre*

Fl.2 *mf sempre*

Cl.1 *mf sempre*

Cl.2 *mf sempre*

Bsn.1 *mf sempre*

Bsn.2 *mf sempre*

Hn.1 *f* *mf* *f*

Hn.2 *f* *mf* *f*

Tbn.1 *f* *mf* *f*

Tbn.2 *f* *mf* *f*

Vib. *mf* *f* *mf*

Mar. *f* *mf* *f* *mf*

Vln. I *mp*

Vln. II *mp*

Detailed description: This page of a musical score covers measures 40, 41, and 42. The woodwind section (Flutes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, and Trombones 1 & 2) plays a melodic line with triplets in measure 40, moving to a sustained note in measure 41, and then a descending line in measure 42. The brass section (Vibraphone and Maracas) provides a rhythmic accompaniment with triplets in measure 40 and a more active line in measure 42. The string section (Violins I & II) plays a steady eighth-note pattern with triplets in measure 40 and a more active line in measure 42. Dynamics include *mf sempre*, *f*, *mf*, and *mp*.

43 44 45

Fl.1 *mf* *sempre*

Fl.2 *mf* *sempre*

Cl.1 *sempre*

Cl.2 *mf* *sempre*

Bsn.1 *mf* *sempre*

Bsn.2 *mf* *sempre*

Hn.1 *mf* *f*

Hn.2 *mf* *f*

Tbn.1 *mf* *f*

Tbn.2 *mf* *f*

Vib. *mf* *f* *f* *mf*

Mar. *mf* *f* *f* *mf*

Vln. I *mp*

Vln. II *mp*

Detailed description: This page of a musical score covers measures 43, 44, and 45. The woodwind section includes two flutes (Fl.1, Fl.2), two clarinets (Cl.1, Cl.2), two bassoons (Bsn.1, Bsn.2), two horns (Hn.1, Hn.2), two tubas (Tbn.1, Tbn.2), a vibraphone (Vib.), and a mallet instrument (Mar.). The string section consists of Violin I (Vln. I) and Violin II (Vln. II). Measures 43 and 44 feature a complex woodwind texture with triplets and sustained notes. Measures 45 and 46 show a shift in dynamics and phrasing, with some instruments playing triplets. The string section provides a rhythmic foundation with repeated eighth-note patterns. The score is written in a key with one sharp (F#) and a common time signature.

46 47 48

Fl.1 *mf* *sempre*

Fl.2 *mf* *sempre*

Cl.1 *mf* *sempre*

Cl.2 *mf* *sempre*

Bsn.1 *mf* *sempre*

Bsn.2 *mf* *sempre*

Hn.1 *mf* *f* *mf*

Hn.2 *mf* *f* *mf*

Tbn.1 *mf* *f* *mf*

Tbn.2 *mf* *f* *mf*

Vib. *mf* *f* *mf*

Mar. *mf* *f* *mf*

Vln. I *mp*

Vln. II *mp*

Detailed description: This page of a musical score covers measures 46, 47, and 48. The woodwind section (Flutes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) plays a melodic line with triplets, marked *mf* *sempre*. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Vibraphone, and Mellophone) plays a similar melodic line, with dynamics shifting from *mf* to *f* in measure 47 and back to *mf* in measure 48. The string section (Violins I & II) provides a rhythmic accompaniment with triplets, marked *mp*. The key signature has one flat, and the time signature is 4/4.

49 50 51

Fl.1 *mf* *sempre*

Fl.2 *mf* *sempre*

Ob.1 *mf* *sempre*

Ob.2 *mf* *sempre*

Cl.1 *mf* *sempre*

Cl.2 *mf* *sempre*

Bsn.1 *mf* *f* *mf* *f*

Bsn.2 *mf* *f* *mf* *f*

Hn.1 *f* *mf* *f* *mf* *f*

Hn.2 *f* *mf* *f* *mf* *f*

Tbn.1 *f* *mf* *f* *mf* *f*

Tbn.2 *f* *mf* *f* *mf* *f*

Vib. *f* *mf* *f* *mf* *mf* *f* *mf*

Mar. *f* *mf* *f* *mf* *mf* *f* *mf*

Vln. I *mp*

Vln. II *mp*

Detailed description: This page of a musical score covers measures 49, 50, and 51. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Vibraphone) plays a melodic line with triplets and slurs, marked *mf* *sempre*. The brass section (Bassoons, Horns, and Trumpets) provides harmonic support with sustained notes and triplets, marked *f* and *mf*. The strings (Violins I & II) play a rhythmic pattern of eighth notes with triplets, marked *mp*. The score includes various musical notations such as slurs, triplets, and dynamic markings.

52 53 54

Fl.1 *mf sempre*

Fl.2 *mf sempre*

Ob.1 *mf sempre*

Ob.2 *mf sempre*

Cl.1 *mf sempre*

Cl.2 *mf sempre*

Bsn.1 *mf* *f*

Bsn.2 *mf* *f*

Hn.1 *mf* *f*

Hn.2 *mf* *f*

Tbn.1 *mf* *f*

Tbn.2 *mf* *f*

Vib. *mf* *f* *mf*

Mar. *mf* *f* *mf*

Vln. I *mp*

Vln. II *mp*

Detailed description: This page of a musical score covers measures 52, 53, and 54. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2) plays a melodic line with triplets and slurs, marked *mf sempre*. The brass section (Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2) provides harmonic support with sustained notes, marked *mf* and *f*. The string section (Violins I & II) plays a rhythmic pattern of eighth notes with triplets, marked *mp*. The percussion section (Vibraphone and Maracas) plays a rhythmic pattern of eighth notes with triplets, marked *mf* and *f*.

55 56 57

Fl.1 *mf sempre*

Fl.2 *mf sempre*

Ob.1 *mf sempre*

Ob.2 *mf sempre*

Cl.1 *mf sempre* 3

Cl.2 *mf sempre* 3

Bsn.1 *mf* *f*

Bsn.2 *mf* *f*

Hn.1 *mf* *f*

Hn.2 *mf* *f*

Tbn.1 *mf* *f*

Tbn.2 *mf* *f*

Vib. *mf* 3 *f* *mf* 3 *mf* 3 *mf* 3 *mf* 3 *f*

Mar. *mf* *f* *mf* *mf* *f* *mf* *mf* *f*

Vln. I *mp* 3

Vln. II *mp* 3

mp

mp

mp

mp

58 59 60

Fl.1 *mf sempre*

Fl.2 *mf sempre*

Ob.1 *mf sempre*

Ob.2 *mf sempre*

Cl.1 *mf* *f* *mf*

Cl.2 *mf* *f* *mf*

Bsn.1 *mf* *f* *mf*

Bsn.2 *mf* *f* *mf*

Hn.1 *mf* *f* *mf*

Hn.2 *mf* *f* *mf*

Tbn.1 *mf* *f* *mf*

Tbn.2 *mf* *f* *mf*

Vib. *mf* *f* *mf*

Mar. *mf* *f* *mf*

Vln. I *mp* *mp* *mp*

Vln. II *mp* *mp* *mp*

Detailed description: This page of a musical score covers measures 58, 59, and 60. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trombones 1 and 2, Vibraphone, Maracas, Violins I and II, and a double bass. Measures 58 and 59 are marked with a common time signature. Measure 60 is marked with a 3/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes. The percussion section includes maracas and a vibraphone. The score is written for a full orchestra.

61 62 63

Bsn.1 *mp* *mf* *mp* *mf* *p* *sempre*

Hn.1 *mp* *mf* *mp* *mf* *p* *sempre*

Hn.2 *mp* *mf* *mp* *mf* *p* *sempre*

Tbn.1 *mp* *mf* *mp* *mf* *p* *sempre*

Tbn.2 *mp* *mf* *mp* *mf* *p* *sempre*

==

64 65 66

Ob.1 *mf* *sempre*

Bsn.1 *mf* *sempre*

Hn.1 *mp* *mf* *pp*

Hn.2 *mp* *mf* *pp*

Tbn.1 *mp* *mf* *pp*

Tbn.2 *mp* *mf* *pp*

Vln. SOLO *mf* *sempre*

Vla. SOLO *mf* *sempre*

Vc. SOLO *mf* *sempre*

==

[illegible]

70 71 72

Fl.1 *mf* *sempre*

Fl.2 *mf* *sempre*

Cl.1 *mf* *sempre*

Cl.2 *mf* *sempre*

Bsn.1

Bsn.2

Hn.1

Hn.2

Vln. SOLO *mf* *sempre* solo

Vln. II *mf* *sempre* solo

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 70, 71, and 72. The woodwind section includes two flutes (Fl.1, Fl.2), two clarinets (Cl.1, Cl.2), two bassoons (Bsn.1, Bsn.2), and two horns (Hn.1, Hn.2). The string section includes a solo violin (Vln. SOLO), a second violin (Vln. II), two violas (Vla.), two violas da gamba (Vc.), and two cellos (Cb.). Measures 70 and 71 feature active woodwind parts with sixteenth-note patterns and triplets, while measures 72 and 73 show a transition to more sustained notes. The solo violins play a melodic line with slurs and accents. The bassoon and cello parts have specific markings in measures 70 and 71, including a '6' and a '3' respectively, indicating sixteenth and triplet rhythms. The dynamic marking *mf* *sempre* is present for the woodwinds and solo violins.

73 74 75

Fl.1 *mf* *sempre*

Fl.2 *mf* *sempre*

Cl.1 *mf* *sempre*

Cl.2 *mf* *sempre*

Bsn.1 *mf* *f* *mf*

Bsn.2 *mf* *f* *mf*

Cym.I *mf* *mp*

Vln. SOLO *mf* *sempre*

Vln. II *mf* *sempre*

Vla. *mf* *mp* *mp*

Vc. *mf* *mp* *mp*

Cb. *ff* *pizz.*

[illegible]

79 80 81

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

arco

Detailed description of the musical score: The score is for measures 79, 80, and 81. Measures 79 and 80 are marked with measure numbers 79 and 80 above the staff lines. Measure 81 is marked with measure number 81 above the staff lines. The woodwind section (Fl.1, Fl.2, Ob.1, Ob.2, Cl.1, Cl.2, Bsn.1, Bsn.2, Vib.) has mostly rests in measures 79 and 80, with some woodwinds playing in measure 81. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is active throughout. Violins I and II play sixteenth-note patterns with triplets and sixteenth-note groups. Viola and Violoncello play similar patterns. Contrabass plays a slower, more melodic line. Dynamics range from *mf* (mezzo-forte) to *f* (forte). Articulations include accents and slurs. The word *arco* is written above the Cb. staff in measure 81.

82 83 84

Fl.1 *mf* 6 6 *f* 6 6 *mf* 6

Fl.2 *mf* 6 6 *f* 6 6 *mf* 6

Ob.1 *mf* 6 6 *f* 6 6 *mf* 6

Ob.2 *mf* 6 6 *f* 6 6 *mf* 6

Cl.1 *mf* 6 6 *f* 6 6 *mf* 6

Cl.2 *mf* 6 6 *f* 6 6 *mf* 6

Tpt.1 *sfz*

Tpt.2 *sfz*

Mar.

Vln. I *f* *mf* 6 3

Vln. II *f* *mf*

Vla. *f* *mf* 6 3

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 82, 83, and 84. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2) plays a rhythmic pattern of eighth notes with slurs and ties, marked with *mf* and *f* dynamics and fingerings (6). The brass section (Trumpets 1 & 2, Mellophone) has a short, accented (*sfz*) melodic phrase in measure 82. The string section (Violins I & II, Viola, Violoncello, Contrabass) features a melodic line with slurs and ties, marked with *f* and *mf* dynamics. The Viola and Violoncello parts include triplets and fingerings (3, 6). The Contrabass part has a *f* marking in measure 84.

85 86 87

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Tpt.1

Tpt.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 85, 86, and 87. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, and Trumpets 1 & 2) is mostly silent, indicated by whole rests. The string section (Violins I & II, Violas, Violas, Cellos, and Double Basses) is active, playing a melodic line with sixteenth-note patterns. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), as well as articulation marks like slurs and accents. Measure numbers 85, 86, and 87 are printed at the top of the page.

88 89 90

Fl.1

Fl.2

Ob.1

Ob.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.1

Tbn.2

Vln. I

Vln. II

Vla.

Vc.

con sord.

mf 3 5

con sord.

mf 3

con sord.

mf 3 5 *f* 3 *mf*

con sord.

mf 3 *f* 3 *mf*

con sord.

mf 3 3 *f* 3 3 *mf*

con sord.

mf 3 5 3 *f* 5 *mf*

mf sempre 6 6 6 3

mf sempre 3 6 6 6 3

mf sempre

mf sempre 6 3

mf sempre 6 6

mf sempre

mf sempre

mp

mp

mp

mp

91 92 93

Hn.1 *mp* *mf* *mp*

Hn.2 *mp* *mf* *mp*

Tpt.1 *mf* *mp* *mf* *mp*

Tpt.2 *mf* *mp* *mf* *mp*

Tbn.1 *mf* *mp* *mf* *mp*

Tbn.2 *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mp* *mf*

Vc. *mf* *mp* *mp* *mf*

sul pont.

94 95 96

Vln. II *f* *f* *f*

Vla. *mf* *f* *f*

Vc. *mf* *f* *f*

Cb. *f* *f*

pizz. *f*

arco sul pont.

[illegible]

100 101 102

Fl.1 *f* 6 6 6 *ff*

Fl.2 *f* 6 6 6 *ff*

Ob.1 *f* *ff*

Ob.2 *f* *ff*

Cl.1 *f* 5 5 5 *ff*

Cl.2 *f* 5 5 5 *ff*

Tpt.1 *mf* *sempre*

Tpt.2 *mf* *sempre*

Tbn.1 *mf* *sempre*

Tbn.2 *mf* *sempre*

Cym.I *mf*

Cym.II *mf*

Vln. I *mf* 6 6 6 *f* 6 6 *mf*

Vln. II *mf* 5 5 5 *f* 5 5 *mf*

Vla. *ord.* *mf* 6 6 6 *f* 6 6 *mf*

Vc. *ord.* *mf* 5 5 5 *f* 5 5 *mf*

Cb. *ord.* *mf* 6 6 6 *f* 6 6 *mf*

103 104 105

Tpt.1 *mf* *f*

Tpt.2 *mf* *f*

Tbn.1 *mf* *f*

Tbn.2 *mf* *f*

Cym.I *mf* *mf* *mf* *mf* *mf*

Cym.II *mf* *mf* *mf* *mf* *mf*

Vln. I *sul pont.* *mf* *f*

Vln. II *sul pont.* *mf* *f*

Vla. *sul pont.* *mf* *f*



106 107 108

Tpt.1 *f* *mf*

Tpt.2 *f* *mf*

Tbn.1 *f* *mf*

Tbn.2 *f* *mf*

Cym.I

Cym.II

109 110 111

Tpt.1 *mp*

Tpt.2 *mp*

Tbn.1 *mp*

Tbn.2 *mp*

Cym.I

Cym.II

Vln. I *f* *mf*

Vln. II *f* *mf sempre*

Vla. *f* *mf sempre*

Vc. *f* *mf sempre*

Cb. *f* *mf sempre*

ord.

3

6

mf

mf sempre

112 113 114

Hn.1

Hn.2

Tpt.1

Tpt.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *mp* *f sempre* *f sempre* *f sempre* *f sempre* *f sempre*

115 116 117

Hn.1

Hn.2

Tpt.1

Tpt.2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *f* *mf* *mp* *f* *mf* *mp* *f* *mf* *mp*

118 119 120

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Tpt.1

Tpt.2

Tbn.1

Tbn.2

Vln. II

Vla.

Vc.

Cb.

The musical score is arranged in three systems. The first system (measures 118-120) includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) and horns (Horn 1, Horn 2, Trumpets 1 & 2, Trombones 1 & 2). The second system (measures 120-121) includes strings (Violin II, Viola, Violoncello, Contrabass). The score features various musical notations including rests, eighth notes, sixteenth notes, triplets, and dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The woodwinds and brass have active parts in measures 120-121, while the strings have active parts throughout the measures shown.

This page of the musical score, numbered 121 and 123, contains the following instruments and parts:

- Flutes (Fl.1, Fl.2):** Playing sixteenth-note patterns with dynamic markings *mf* and *ff*.
- Oboes (Ob.1, Ob.2):** Playing sixteenth-note patterns with dynamic markings *mf* and *ff*.
- Clarinets (Cl.1, Cl.2):** Playing sixteenth-note patterns with dynamic markings *mf* and *ff*.
- Bassoons (Bsn.1, Bsn.2):** Playing sixteenth-note patterns with dynamic markings *mf* and *ff*.
- Horns (Hn.1, Hn.2):** Playing sixteenth-note patterns with dynamic markings *mf* and *ff*.
- Trumpets (Tpt.1, Tpt.2):** Playing sixteenth-note patterns with dynamic markings *mf* and *ff*.
- Trombones (Tbn.1, Tbn.2):** Playing sixteenth-note patterns with dynamic markings *mf* and *ff*.
- Cymbals (Cym.I, Cym.II):** Playing sixteenth-note patterns with dynamic markings *mf* and *ff*.
- Violins (Vln. I, Vln. II):** Playing sixteenth-note patterns with dynamic markings *mf* and *ff*.
- Viola (Vla.):** Playing sixteenth-note patterns with dynamic markings *mf* and *ff*.
- Violoncello (Vc.):** Playing sixteenth-note patterns with dynamic markings *mf* and *ff*.
- Contrabass (Cb.):** Playing sixteenth-note patterns with dynamic markings *mf* and *ff*.

The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *ff*). The text "senza sord." (without mutes) is present for the Horns, Trumpets, and Trombones.

127 128 129

Fl.1 *f* *fff*

Fl.2 *f* *fff*

Ob.1 *f* *fff*

Ob.2 *f* *fff*

Cl.1 *f* *fff*

Cl.2 *f* *fff*

Bsn.1 *f* *fff*

Bsn.2 *f* *fff*

Hn.1 *f* *fff*

Hn.2 *f* *fff*

Tpt.1 *f* *fff*

Tpt.2 *f* *fff*

Tbn.1 *f* *fff*

Tbn.2 *f* *fff*

Cym.I *f* *fff*

Cym.II *f* *fff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

130 131 132

Fl.1 *ff*

Fl.2 *ff*

Ob.1 *mf* *f* *mf*

Ob.2 *mf* *f* *mf*

Cl.1 *mf* *f* *mf*

Cl.2 *mf* *f* *mf*

Bsn.1 *mf* *f* *mf*

Bsn.2 *mf* *f* *mf*

Hn.1 *ff*

Hn.2 *ff*

Tpt.1 *ff*

Tpt.2 *ff*

Tbn.1 *ff*

Tbn.2 *ff*

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vla. *ff* pizz.

Vc. *ff* pizz.

Cb. *ff* pizz.

133 134 135

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Ob.1 136 137 138

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1 con sord.

Hn.2 con sord.

Tpt.1 con sord.

Tpt.2 con sord.

Detailed description: This block contains the musical notation for measures 136, 137, and 138. The woodwind section (Ob.1, Ob.2, Cl.1, Cl.2) features complex passages with triplets and sixteenth-note runs. The brass section (Bsn.1, Bsn.2, Hn.1, Hn.2, Tpt.1, Tpt.2) provides harmonic support, with horns and trumpets playing sustained notes and trumps playing rhythmic patterns. The woodwinds and brass are marked with various dynamics and articulations, including triplets and sixteenth-note figures.



Ob.1 139 140 141

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Tpt.1 con sord.

Tpt.2 con sord.

Tbn.1 con sord.

Tbn.2 con sord.

Detailed description: This block contains the musical notation for measures 139, 140, and 141. The woodwind section continues with complex passages, including triplets and sixteenth-note runs. The brass section provides harmonic support, with horns and trumpets playing sustained notes and trumps playing rhythmic patterns. The woodwinds and brass are marked with various dynamics and articulations, including triplets and sixteenth-note figures. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and articulations like *con sord.* (con sordano).

[illegible]

148 149 150

Fl.1 *pp* *mf*

Fl.2 *pp* *mf*

Ob.1 *mf*

Ob.2 *mf*

Cl.1 *pp* *mf*

Cl.2 *pp* *mf*

Bsn.1 *pp* *mf*

Bsn.2 *pp* *mf*

Vla. *pp* *pp* *pp* *pp* *pp*

Vc. *pp* *mp* *mf* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

arco con sord. sul pont.

arco con sord. sul pont.

arco con sord. sul pont.

arco con sord. sul pont.

arco con sord. sul pont.

arco *pp* *mp* *mf*

arco *pp* *mp* *mf*

arco *pp* *mp* *mf*

arco *pp* *mp* *mf*

arco *pp* *mp* *mf*

151 152 153

Fl.1 *p* *mp* *mp*

Fl.2 *p* *mp* *mp*

Cl.1 *p* *mp* *mp*

Cl.2 *p* *mp* *mp*

Bsn.1 *p* *mp*

Bsn.2 *p* *mp*

Vla. *mp* *pp*

mp *pp*

mp *pp*

mp *pp*

mp *pp*



154 155 156

Fl.1 *mp* *p*

Fl.2 *mp* *p*

Cl.1 *mp* *p* *pp*

Cl.2 *mp* *p*

157 158 159

Cl.1 *mp sempre*

Cl.2 *mp sempre*

Vln. I *mp arco* *mf* *mp*

Vln. II *mp arco* *mf* *mp*

Vla. *mp sempre arco* *mp* *mf* *mp*

Vc. *mp sempre arco* *mp* *mf* *mp*

Cb. *mp sempre arco* *mp* *mf* *mp*



160 161 162

Hn.1 *mp sempre*

Hn.2 *mp sempre*

Vln. I *mp* *mp* *mf* *mf* *mp*

Vln. II *mp* *mp* *mf* *mf* *mp*

Vla. *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

163 164 165

Vln. I *mf* *mp* *mf* *mp*

Vln. II *mf* *mp* *mf* *mp*

Vla. *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

166 167 168

Vln. I *mf* *mf* *mp*

Vln. II *mf* *mf* *mp*

Vla. *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

169 170 171

Vln. I *mp sempre* *mp sempre* *mp*

Vln. II *mp sempre* *mp sempre* *mp*

Vla. *mp* *mf* *mp* *mf* *mp*

Vc. *mp* *mf* *mp* *mf* *mp*

Cb. *mp* *mf* *mp* *mf* *mp*

Measures 172-174 of the musical score. The score is for a string ensemble consisting of Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Measure 172: Violins I and II play a triplet of eighth notes (G4, A4, B4) marked *mf sempre*. Viola, Vc., and Cb. play a half note (G3) marked *mf*.

Measure 173: Violins I and II play a half note (G4) marked *mf*. Viola, Vc., and Cb. play a half note (G3) marked *mp*.

Measure 174: Violins I and II play a half note (A4) marked *mp*, then a half note (B4) marked *p*. Viola, Vc., and Cb. play a half note (G3) marked *mf*.



Measures 175-177 of the musical score. The score is for a string ensemble consisting of Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Measure 175: Violins I and II play a half note (G4) marked *mf*, then a half note (A4) marked *mp*. Viola, Vc., and Cb. play a half note (G3) marked *mp*, then a half note (A3) marked *mf*.

Measure 176: Violins I and II play a half note (A4) marked *mf*, then a half note (B4) marked *mf*. Viola, Vc., and Cb. play a half note (A3) marked *mp*, then a half note (B3) marked *mf*.

Measure 177: Violins I and II play a triplet of eighth notes (G4, A4, B4) marked *mf*. Viola, Vc., and Cb. play a half note (G3) marked *mp*, then a half note (A3) marked *mf*.



Measures 178-180 of the musical score. The score is for a string ensemble consisting of Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Measure 178: Violins I and II play a triplet of eighth notes (G4, A4, B4) marked *mf*. Viola, Vc., and Cb. play a half note (G3) marked *mp*, then a half note (A3) marked *mf*.

Measure 179: Violins I and II play a half note (G4) marked *mp*, then a half note (A4) marked *mp*. Viola, Vc., and Cb. play a half note (A3) marked *mp*, then a half note (B3) marked *mf*.

Measure 180: Violins I and II play a half note (A4) marked *p*, then a half note (B4) marked *p*. Viola, Vc., and Cb. play a half note (B3) marked *mp*, then a half note (C4) marked *mf*.

181 182 183

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf*

184 185 186

Vln. I *mp* *mp sempre* *3*

Vln. II *mp* *mp sempre* *3*

Vla. *mp* *mf* *mp sempre*

Vc. *mp* *mf* *mp sempre*

Cb. *mp* *mf* *mp sempre*

187 188 189

Vib. *mp* *mf*

Mar. *mp* *mf*

Vln. I *mf* *mp* *mf* *mp*

Vln. II *mf* *mp* *mf* *mp*

Vla. *mp* *mf* *mp* *p* *mp* *p*

Vc. *mp* *mf* *mp* *p* *mp* *p*

Cb. *mp* *mf* *mp* *p* *mp* *p*

Musical score for measures 190-192. The score includes parts for Vibraphone (Vib.), Maracas (Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 190: Vib. and Mar. play eighth-note triplets. Vln. I and Vln. II play a half note. Vla., Vc., and Cb. play a half note.

Measure 191: Vib. and Mar. play eighth-note triplets. Vln. I and Vln. II play a half note. Vla., Vc., and Cb. play a half note.

Measure 192: Vib. and Mar. play eighth-note triplets. Vln. I and Vln. II play a half note. Vla., Vc., and Cb. play a half note.

Dynamic markings: *mf sempre* (Vib., Mar.), *ppp* (Vln. I, Vln. II), *p* (Vla., Vc., Cb.), *mf* (Vib., Mar.), *p sempre* (Vln. I, Vln. II).



Musical score for measures 193-195. The score includes parts for Vibraphone (Vib.), Maracas (Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 193: Vib. and Mar. play eighth-note triplets. Vln. I and Vln. II play a half note. Vla., Vc., and Cb. play a half note.

Measure 194: Vib. and Mar. play eighth-note triplets. Vln. I and Vln. II play a half note. Vla., Vc., and Cb. play a half note.

Measure 195: Vib. and Mar. play eighth-note triplets. Vln. I and Vln. II play a half note. Vla., Vc., and Cb. play a half note.

Dynamic markings: *mp* (Vib., Mar.), *p* (Vln. I, Vln. II), *p sempre* (Vla., Vc., Cb.), *pizz.* (Vln. I, Vln. II, Vla., Vc., Cb.).

III

4/4 (♩ = 120)

2 3

Snare Drum *ff*

Wood Blocks *ff*

Violin I *f sempre* *mp subito*

Violin II *f sempre* *mp subito*

Viola *f sempre* *mp subito*

Violoncello *f sempre* *mp subito*

4 5 6

S. D. *mf sempre*

W.B. *mf sempre*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

7 8 9

S. D.

W. B.

Vln. I

Vln. II

Vla.

Vc.

10 11 12

S. D.

W. B.

Vln. I

Vln. II

Vla.

Vc.

13 14 15

S. D. *mf* *f*

W.B. *mf* *f*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*



16 17 18

S. D.

W.B.

Vln. I *f sempre*

Vln. II *f sempre*

Vla. *f sempre*

Vc. *f sempre*

19 20 21

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

mp subito

ff subito

mp subito

22 23 24

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

mf sempre

mp

f

25 26 27

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

mp *accell.* *f*

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

28 29 30

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

mf *mp*

mf *mp*

mf *mp*

mf *mp*

mf *mp*

mf *mp*

31 32 33

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

mf *mp* *mf* *f*

Measures 31-33 of the score. Bongos and Tom-t. have a rhythmic pattern starting at measure 32. Vln. I and II play a melodic line. Vla. and Vc. play a harmonic line. Dynamics range from *mf* to *f*.

34 35 36

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

Measures 34-36 of the score. Bongos and Tom-t. are silent. Vln. I and II play a melodic line. Vla. and Vc. play a harmonic line.

37 38 39

Bongos *mf sempre*

Tom-t. *mf sempre*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

40 41 42

Bongos

Tom-t.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

43 *presto possibile* 44 45

Bongos *mp* *mf* *mf*

Tom-t. *mp* *mf* *mf*

Vln. I *ff* *sempre*

Vln. II *ff* *sempre*

Vla. *ff* *sempre*

Vc. *ff* *sempre*

46 47 48

Bongos *f*

Tom-t. *f*

Vln. I *ff* *sempre*

Vln. II *ff* *sempre*

Vla. *ff* *sempre*

Vc. *ff* *sempre*

49 50 51

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *f* *mf* *f* *mf* *f* *mf*

52 53 54

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf sempre *mf sempre* *mf sempre* *mf sempre* *mf sempre* *mf sempre* *mf sempre* *mf sempre* *mf sempre* *mf sempre* *mf sempre* *mf sempre*

55 56 57

Hn. 1 *f* *mf* *f* *mf*

Hn. 2 *f* *mf* *f* *mf*

Tpt. 1 *f* *mf* *f* *mf*

Tpt. 2 *f* *mf* *f* *mf*

Tbn. 1 *f* *mf* *f* *mf*

Tbn. 2 *f* *mf* *f* *mf*

Vln. I *f* *mf* *f* *mf*

Vln. II *f* *mf* *f* *mf*

Vla. *f* *mf* *f* *mf*

Vc. *f* *mf* *f* *mf*

Cb. *f* *mf* *f* *mf*

58 59 60

P-to I *p* *mf* *p*

P-to II *p* *mf* *p*

Vln. I *mf* *ff* *mf sempre*

Vln. II *mf* *ff* *mf sempre*

Vla. *mf* *ff* *mf sempre*

Vc. *mf* *ff* *mf sempre*

Cb. *mf* *ff* *mf sempre*

61 62 63

Fl. 1 *f* *f* *mf*

Fl. 2 *f* *f* *mf*

Ob. 1 *f* *f* *mf*

Ob. 2 *f* *f* *mf*

Cl. 1 *f* *f* *mf*

Cl. 2 *f* *f* *mf*

Bsn. 1 *f* *f* *mf*

Bsn. 2 *f* *f* *mf*

Hn. 1 *mf* *f* *mf* *f* *mf*

Hn. 2 *mf* *f* *mf* *f* *f* *mf*

Tpt. 1 *mf* *f* *mf* *f* *f* *mf*

Tpt. 2 *f* *mf* *f* *f* *f* *mf*

Tbn. 1 *mf* *f* *mf* *f* *f* *mf*

Tbn. 2 *mf* *f* *mf* *f* *f* *mf*

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Cb. *mf* *f* *mf* *f* *mf*

67 68 69

Fl. 1 *mf* *f* *mf*

Fl. 2 *mf* *f* *mf*

Ob. 1 *mf* *f* *mf*

Ob. 2 *mf* *f* *mf*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf* *f* *mf*

Bsn. 1 *mf* *f* *mf*

Bsn. 2 *mf* *f* *mf*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Tpt. 1 *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

Vln. I *mf* *f* *mf* sempre

Vln. II *mf* *f* *mf* sempre

Vla. *mf* *f* *mf* sempre

Vc. *mf* *f* *mf* sempre

Cb. *mf* *f* *mf*

Detailed description: This page of a musical score covers measures 67, 68, and 69. It features a large ensemble of instruments. Measures 67 and 68 show a consistent pattern where woodwinds and brass play a melodic line with dynamics of mezzo-forte (mf) and forte (f), while strings provide a rhythmic accompaniment. In measure 69, the woodwinds and brass continue their melodic lines, but the strings transition to a more active, sixteenth-note pattern, with the instruction 'mf sempre' (mezzo-forte, always) indicating a sustained dynamic level.

70 71 72

Fl. 1 *mf* *f* *mf*

Fl. 2 *mf* *f* *mf*

Ob. 1 *mf* *f* *mf*

Ob. 2 *mf* *f* *mf*

Cl. 1 *mf* *f* *mf*

Cl. 2 *mf* *f* *mf*

Bsn. 1 *mf* *f* *mf*

Bsn. 2 *mf* *f* *mf*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Tpt. 1 *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

Vln. I *mf* *f* *mf* *mp* *f*

Vln. II *mf* *f* *mf* *mp* *f*

Vla. *mf* *f* *mf* *mp* *f*

Vc. *mf* *f* *mf* *mp* *f*

Cb. *mf* *f* *mf* *mp* *mf*

73 74 75

Fl. 1 *ff sempre*

Fl. 2 *ff sempre*

Ob. 1 *ff sempre*

Ob. 2 *ff sempre*

Cl. 1 *ff sempre*

Cl. 2 *ff sempre*

Bsn. 1 *ff sempre*

Bsn. 2 *ff sempre*

Hn. 1 *ff sempre*

Hn. 2 *ff sempre*

Tpt. 1 *ff sempre*

Tpt. 2 *ff sempre*

Tbn. 1 *ff sempre*

Tbn. 2 *ff sempre*

Vln. I *mp* *mf* *ff sempre* *mp*

Vln. II *mp* *mf* *ff sempre* *mp*

Vla. *mp* *mf* *ff sempre* *mp*

Vc. *mp* *mf* *ff sempre* *mp*

Cb. *mp* *mf* *ff sempre*

76 77 78

Vln. I

Vln. II

Vla.

Vc.

Cb.

This block contains the musical notation for measures 76, 77, and 78, featuring only the string section. The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one flat (B-flat). Measures 76 and 77 are marked with a '76' and '77' above the first staff. Measure 78 is marked with a '78' above the first staff. The notation includes various rhythmic values and accidentals, with some notes marked with a '(b)' indicating a flat.

79 80 81

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f sempre

This block contains the musical notation for measures 79, 80, and 81, featuring woodwinds and strings. The instruments are Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature has one flat (B-flat). Measures 79, 80, and 81 are marked with '79', '80', and '81' above the first staff. The notation includes various rhythmic values and accidentals, with some notes marked with a '(b)' indicating a flat. The dynamic marking '*f sempre*' is present in measures 80 and 81 for all instruments.

82 83 84

Fl. 1 *f sempre*

Fl. 2 *f sempre*

Ob. 1 *f sempre*

Ob. 2 *f sempre*

Cl. 1 *f sempre*

Cl. 2 *f sempre*

Bsn. 1 *f sempre*

Bsn. 2 *f sempre*

Hn. 1 *ff sempre*

Hn. 2 *ff sempre*

Tpt. 1 *ff sempre*

Tpt. 2 *ff sempre*

Tbn. 1 *ff sempre*

Tbn. 2 *ff sempre*

Vln. I *ff sempre*

Vln. II *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

Cb. *ff sempre*

Detailed description: This page of a musical score covers measures 82, 83, and 84. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) plays a continuous eighth-note melody in measures 82 and 83, marked *f sempre*. In measure 84, they have rests. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2) has rests in measures 82 and 83, then enters in measure 84 with a new melody marked *ff sempre*. The string section (Violins I & II, Viola, Violoncello, and Contrabass) plays a steady eighth-note accompaniment throughout all three measures, also marked *ff sempre*.

85 86 87

Fl. 1 *ff sempre*

Fl. 2 *ff sempre*

Ob. 1 *ff sempre*

Ob. 2 *ff sempre*

Cl. 1 *ff sempre*

Cl. 2 *ff sempre*

Bsn. 1 *ff sempre*

Bsn. 2 *ff sempre*

Hn. 1 *ff sempre*

Hn. 2 *ff sempre*

Tpt. 1 *ff sempre*

Tpt. 2 *ff sempre*

Tbn. 1 *ff sempre*

Tbn. 2 *ff sempre*

Vln. I *ff sempre*

Vln. II *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

Cb. *ff sempre*

Detailed description: This page of a musical score covers measures 85, 86, and 87. It features a full orchestral ensemble. The woodwind section includes two flutes, two oboes, two clarinets, two bassoons, and two horns, all playing eighth-note patterns. The brass section consists of two trumpets, two trombones, and a tuba, providing harmonic support with sustained notes and rhythmic patterns. The string section, including violins I and II, viola, violin, and cello, plays a continuous eighth-note accompaniment. Every instrument part is marked with a forte dynamic (*ff*) and the instruction *sempre*, indicating a consistent, powerful sound throughout the passage.

88 89 90

Fl. 1 *ff sempre*

Fl. 2 *ff sempre*

Ob. 1 *ff sempre*

Ob. 2 *ff sempre*

Cl. 1 *ff sempre*

Cl. 2 *ff sempre*

Bsn. 1 *ff sempre*

Bsn. 2 *ff sempre*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bongos *presto possibile*
ff sempre

Tom-t. *presto possibile*
ff sempre

Vln. I *ff sempre*

Vln. II *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

Cb. *ff sempre*

Detailed description: This page of a musical score covers measures 88, 89, and 90. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) and the string section (Violins I & II, Viola, Violoncello, and Contrabass) are marked *ff sempre* (fortissimo, always). The woodwinds play a melodic line with some grace notes and slurs. The strings play a rhythmic pattern of eighth and sixteenth notes. The percussion section, including Bongos and Tom-toms, is marked *presto possibile* and *ff sempre*, playing a continuous, fast-paced rhythmic pattern. The brass section (Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2) is present but has rests in all three measures. The key signature has one sharp (F#), and the time signature is 4/4.

91 92 93

Fl. 1 *ff sempre*

Fl. 2 *ff sempre*

Ob. 1 *ff sempre*

Ob. 2 *ff sempre*

Cl. 1 *ff sempre*

Cl. 2 *ff sempre*

Bsn. 1 *ff sempre*

Bsn. 2 *ff sempre*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bongos *presto possibile*
ff sempre

Tom-t. *presto possibile*
ff sempre

Vln. I *ff sempre*

Vln. II *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

Cb. *ff sempre*

Detailed description: This page of a musical score covers measures 91, 92, and 93. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2) and the string section (Violins I & II, Viola, Violoncello, and Contrabass) are all marked *ff sempre* (fortissimo, always). The woodwinds play sustained notes with some melodic movement. The strings play a rhythmic pattern of eighth notes. The percussion section, including Bongos and Tom-toms, is marked *presto possibile* and *ff sempre*, playing a continuous eighth-note pattern. The brass section (Trumpets 1 & 2, Trombones 1 & 2, Horns 1 & 2) is present but has no notation in these measures.

94 95 96

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Bongos

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

mf

97 98 99

Tpt. 1 *mf* sempre 3

Tpt. 2 *mf* sempre 3

Tbn. 1 *mf* sempre 3

Tbn. 2 *mf* sempre 3

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

Measures 97-99: This system contains measures 97, 98, and 99. Measures 97 and 98 are marked *mf* sempre. Measure 99 features a triplet of eighth notes in measures 98 and 99, marked *f*. The woodwinds (Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2) play sustained notes with slurs. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes, marked *f*.

100 101 102

Tpt. 1 *mf* sempre *mp* sempre 3

Tpt. 2 *mf* sempre *mp* sempre 3

Tbn. 1 *mf* sempre *mp* sempre 3

Tbn. 2 *mf* sempre *mp* sempre 3

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

Measures 100-102: This system contains measures 100, 101, and 102. Measures 100 and 101 are marked *mf* sempre. Measure 102 features a triplet of eighth notes in measures 101 and 102, marked *mp* sempre. The woodwinds (Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2) play sustained notes with slurs. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes, marked *f*.

103 104 105

Tbn. 1 *mp sempre* *mp sempre*

Tbn. 2 *mp sempre* *mp sempre*

Bongos *mp sempre* *mf* *f* *mf*

Tom-t. *mp sempre* *mf* *f* *mf*

Vln. I *mp sempre* *mp sempre*

Vln. II *mp sempre* *mp sempre*

Vla. *mp sempre* *mp sempre*

Vc. *mp sempre* *mp sempre*

Cb. *mp sempre* *mp sempre*



106 107 108

Tbn. 1

Tbn. 2

Bongos *mf* *mp*

Tom-t. *mf* *mp*

Vln. I *mp* *mf* *mp* pizz. *mf*

Vln. II *mp* *mf* *mp* pizz. *mf*

Vla. *mp* *mf* *mp* pizz. *mf*

Vc. *mp* *mf* *mp* pizz. *mf*

Cb. *mp* *mf* *mp* pizz. *mf*

Flute 1

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

20

f *ff* *ff*

24

6 14

ff *ff*

47

f *mf* *f* *mf* *f*

52

3

f *mf* *f* *mf* *f* *mf*

58

f *mf* *mf* *mp* *mf* *f* *ff* *f*

62

f *mf* *mf* *mp* *mf* *mp* *f* *mf*

66

mf *f* *mf* *f* *f* *mf* *mf* *f*

70

f *mf* *mf* *sempre* *mf* *f* *mf* *mf* *f* *mf*

74

mf *f* *mf* *f* *mf* 10

87 *ff* *f* *f* *mf*

91 **CADENZA**
Sempre Presto
2 **5**
mp

100 *mf*

104 *f sempre* *mf*

109 *mf* ³ *f*

113 *f sempre* *f* *mf* *mf* *f* *mf*

119 **2** *mf* *f* *mf* *f* *mf*

126 *mf sempre* *mf* *f* *mf* **2**

132 *mf* *f* *mf* **3** **CADENZA** **26**

164 *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* **12**

(♩ = 66) 30

mf sempre

34 *mf* sempre *mf* sempre

39 *mf* sempre *mf* sempre

44 *mf* sempre

49 *mf* sempre *mf* sempre

54 *mf* sempre *mf* sempre

59 9 *mf* 6 sempre 3 6 6

71 6 6 3 6 6 6 6 3

73 6 6 6 3 7

82 *mf* 6 6 6 6 *f* 6 6

84 6 6 6 *mf* 6 13

98 *f* *ff* 21

100 *f* *ff*

122 *mf*

123 *ff*

125 *mf*

126 *f*

127 *f*

128

129 *fff* *ff*

131 11 *p* *mp*

144 *p* *mp*

148 *pp* *mf*

151 *p* *mp*

153 *mp* *mp* *p* 40

III

(♩ = 120) 60 *f* *f* *mf*

64 3 *mf* *f* *mf*

70 *mf* *f* *mf* *ff* sempre

75 7 *f* sempre

85 *ff* sempre *ff* sempre

89 *ff* sempre *ff* sempre

94 *f* *fff* 12

7th SYMPHONY
I - Tarantella

[illegible]

II

(♩ = 66)

30

Flute 2

31 *mf sempre*

35 *mf sempre*

39 *mf sempre*

43 *mf sempre*

47 *mf sempre*

51 *mf sempre*

55 *mf sempre*

59 *mf sempre*

71 *mf sempre*

73 *mf sempre*

82 *mf* 6 6 6 6 *f* 6 6

84 6 6 6 *mf* 6 13

98 *f* 6 6 6 *ff*

100 *f* 6 6 6 *ff* 21

122 *mf* 6 6 6 6 *ff*

124 *mf* 6 6 6 6

126 *f* *f* 6 6 6 6

128 6 6 6 6 *fff*

130 11 6 3 6 6 6 6

144 *ff* 6 6 3 6 *p* 6 *mp* 6 3

148 *p* 6 3 6 6 *mp* 6 3 6 3 *p*

152 *pp* *mf* *mp* *mp* *p* 40

III

(♩ = 120)

60

Flute 2

62 *f* *mf* 3

67 *mf* *f* *mf*

70 *mf* *f* *mf* 2

74 *ff* *sempre* 7 *f* *sempre*

83 *ff* *sempre*

86 *ff* *sempre*

89 *ff* *sempre*

93 *f* *fff* 12

Oboe 1

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

20 *f* *ff* *ff* *ff* 6

31 *ff* *f* *mf* *f* *mf* *f* 3

55 *f* *mf* *f* *mf* *f* *mf* *mf* *mp* *mf* *f* *ff* *f*

62 *f* *mf* *mf* *mp* *mf* *mp* *f* *mf* *mf* *f* *mf* *f*

68 *f* *mf* *mf* *f* *mf* *mf* *sempre* *mf* *f* *mf*

73 *mf* *f* *mf* *mf* *f* *mf* *ff* *f* 10

88 *f* *mf* *mp* 2 CADENZA Sempre Presto 5

100 *mf* *f* *sempre* *mf*

108 *mf* *f* *sempre* *f* *mf*

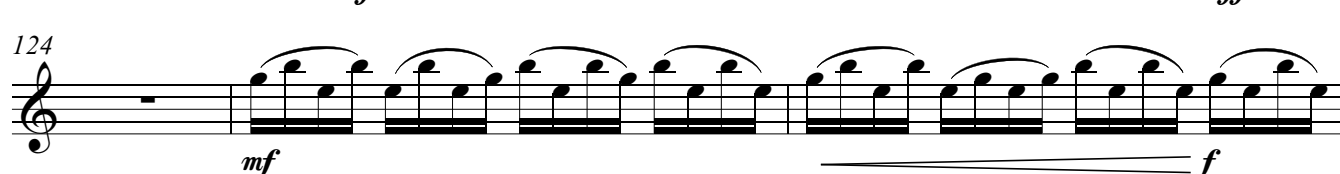
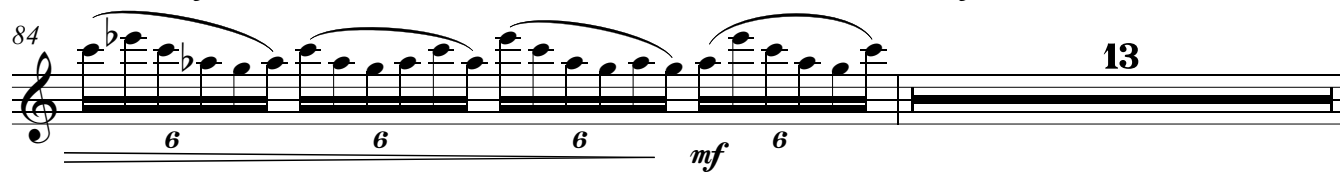
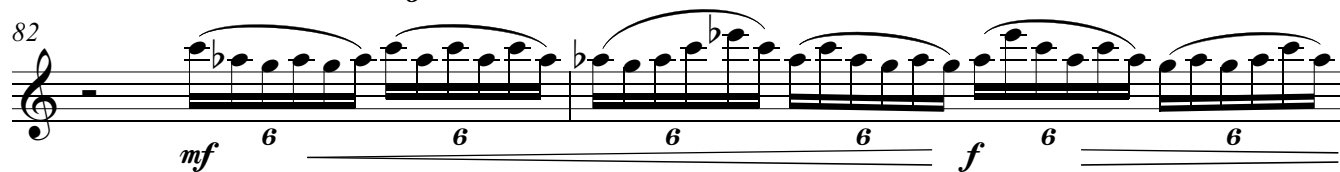
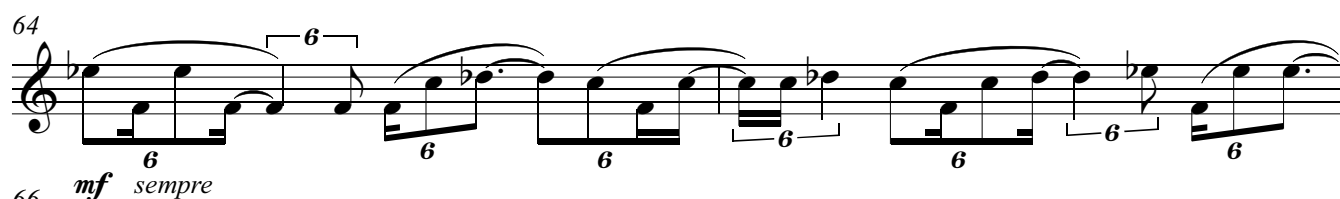
116 *mf* *f* *mf* 2 *mf* *f* *sempre* *f* *mf* *mf*

126 *mf* *sempre* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* 12

II

(♩ = 66)

48



130 *mf* *f* *mf*

133

136

139 *mf* *mp* 56

III

(♩ = 120) 60 *f* *f*

63 *mf* *mf*

68 *f* *mf* *mf* *f* *mf*

72 2 7 *ff* sempre *f* sempre

83 *ff* sempre

87 *ff* sempre *ff* sempre *ff* sempre

92 *f* *fff* 12

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

20 **6**

f ff ff

30 **14**

ff ff f > mf < f > mf < f >

53 **2**

f > mf f > mf f > mf f > mf mf > mp mf < f

61

ff > f f > mf mf > mp mf > mp f > mf mf < f mf < f

68

f > mf mf < f f > mf mf sempre mf < f > mf

73 **10**

mf < f > mf mf < f > mf f > mf

87 **2**

ff > f f mf mp

CADENZA
Sempre Presto **5**

mf f sempre

105

mf mf³

112 **2**

< f f sempre f > mf mf < f > mf

121 **2**

f > mf < f > mf mf sempre mf < f > mf

131 **CADENZA** **3** **26** **12**

mf < f > mf mf ff mf ff mf ff mf ff

II

(♩ = 66)

48

52 *mf* sempre

57 *mf* sempre *mf* sempre

82 *mf* 6 6 6 6 *f* 6 6

84 6 6 6 *mf* 6 13

98 *f* *ff* *f* *ff*

101 21 *mf* *ff*

124 *mf* *f*

127 *f* *fff*

130 *mf* *f* *mf*

134 3 3 3 3 3 3 3 3 3 3 3 3 6

138 3 6 3 6 3 6 3 6 3 6 3 6 55

mf *mp*

III

(♩ = 120)

60

f *f*

63

mf *mf*

68

f *mf* *mf*

71

f *mf* *ff* sempre

75

7 *f* sempre

84

ff sempre

87

ff sempre

90

ff sempre

94

f *fff* 12

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

20 6

f *ff* *ff*

30 14 3

ff *ff* *f* > *mf* < *f* > *mf* < *f* >

55

f > *mf* *f* > *mf* *f* > *mf* *f* > *mf* *mf* > *mp* *mf* < *f* *ff* > *f*

62

f > *mf* *mf* > *mp* *mf* > *mp* *f* > *mf* *mf* < *f* *mf* < *f*

68

f > *mf* *mf* < *f* *f* > *mf* *mf* sempre *mf* < *f* > *mf*

73 10

mf < *f* > *mf* *mf* < *f* > *mf* *f* > *mf*

87 2

ff > *f* *f* *mf* *mp*

CADENZA
Sempre Presto 5

mf *f* sempre

105

mf *mf*³

112 2

< *f* *f* sempre *f* > *mf* *mf* < *f* > *mf*

Clarinet 1 in Bb

121 *mf* *f* *mf* *f* *mf* *mf* *sempre*

127 *mf* *f* *mf* *mf* *f* *mf*

CADENZA

26 *mf ff* *mf ff* *mf ff* *mf ff* 12

II

(♩ = 66)

30 *mf* *sempre*

33 *mf* *sempre*

36 *mf* *sempre*

39 *mf* *sempre*

41 *sempre*

44 *mf* *sempre*

47 *mf* *sempre*

50 *mf* sempre

53 *mf* sempre

56

59 9

70 *mf* sempre

73 *mf* sempre *mp*

77 *mf* *mp* *mp*

80 *mf* 6 *f* 6

84 13 *mf* 6 *f* 5 5

99 21 *ff* *f* 5 5 *ff*

122 *mf* 5 5 5 5 5 5 *ff*

125 *mf* 5 5 5 5 5 5 5 *f* 5

127 *f* 5 5 5 5 5 5 5

129 5 5 5 5 3 3 3 3 3 3 *fff* *mf* *f* 3

132 3 3 3 3 3 3 3 3 3 3 3 3 *mf*

136 3 6 6 3 6 6 6 6 6 6 6

140 3 *mp* *p* *mp*

144 *p* *mp*

148 (4) *pp* *mf*

151 *p* *mp* *mp* *mp* *mp* 3 3 3 3

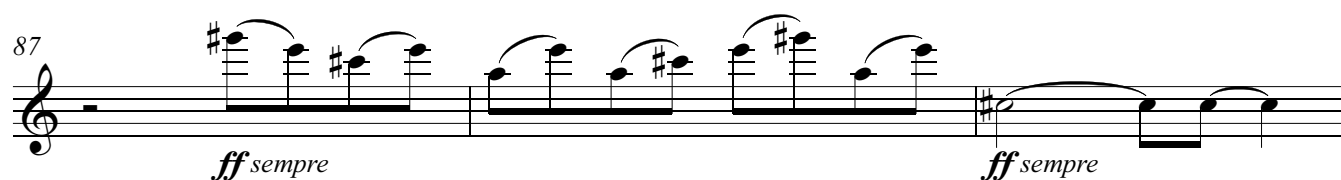
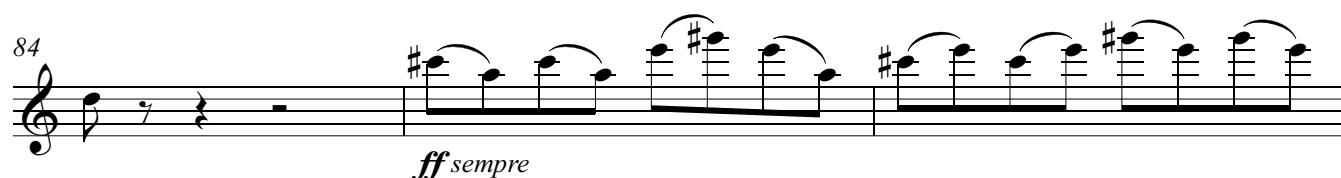
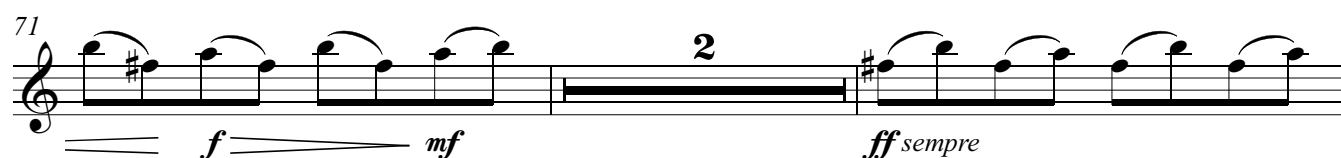
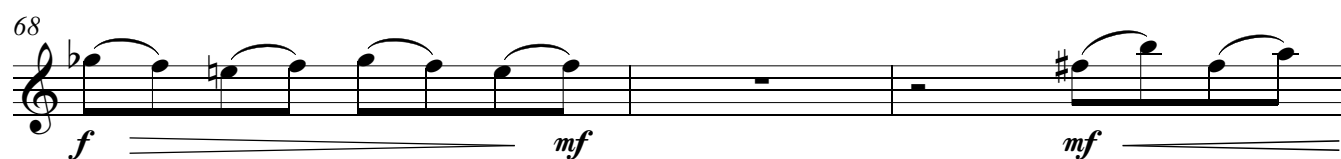
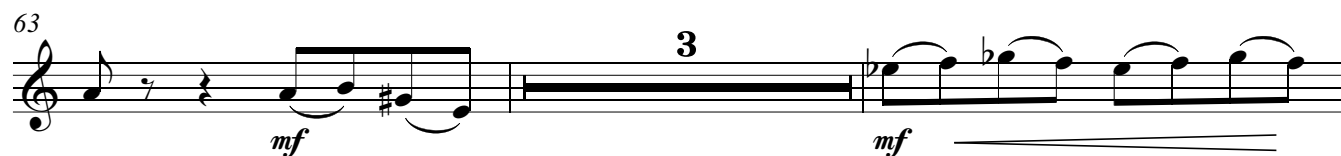
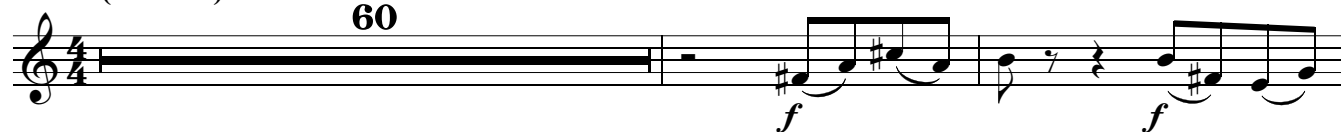
155 3 3 3 3 3 3 3 3 *p* *pp* *mp sempre*

158 3 36

III

(♩ = 120)

60



7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

20 6

f ff ff

30 14 3

ff ff f > mf < f > mf < f >

55

f > mf f > mf f > mf f > mf mf > mp mf < f ff > f

62

f > mf mf > mp mf > mp f > mf mf < f mf < f

68

f > mf mf < f f > mf mf sempre mf < f > mf

73 10

mf < f > mf mf < f > mf f > mf

87 2

ff > f f mf mp

CADENZA
Sempre Presto

5

mf f sempre

105

mf mf³

112 2

< f f sempre f > mf mf < f > mf

121 *mf* *f* *mf* *f* *>mf* *mf* sempre

127 *mf* *f* *mf* *mf* *f* *mf*

CADENZA

26 12

mf ff *mf ff* *mf ff* *mf ff*

II

(♩ = 66)

30

31 *mf* sempre

34 *mf* sempre

37 *mf* sempre

40 *mf* sempre

43 *mf* sempre

46 *mf* sempre

49 *mf* sempre

52 *mf* *sempre*

55 *mf* *sempre*

58 9

70 *mf* *sempre*

72 *mf* *sempre*

75 *mp* *mf* *mp*

79 *mp* *mf*

83 *f* *mf*

85 13 *f* *ff*

100 *f* *ff* 21

122 *mf* 5 5 5 5 5 5 5 *ff*

125 *mf* 5 5 5 5 5 5 5 *f* 5

127 *f* 5 5 5 5 5 5 5

129 5 5 5 *fff* *mf* *f*

132 *mf*

136 *mf* *mf* *mp*

141 *p* *mp* *p*

146 *mp* *pp* *mf*

151 *p* *mp* *mp* 3 3

154 *mp* 3 3 3 3 3 3 3 *p* *mp sempre*

158 3 36

(♩ = 120)

Music Engraving & Desktop Publishing by Dr. V. Simonov - Bucharest 2011

7th SYMPHONY

(1995 - 1996)

Liana Alexandra

(1947 - 2011)

I - Tarantella

[illegible]

130 3 CADENZA 136 26

mf < f > mf

162

mf ff mf ff mf ff mf ff f > mf mf sempre mf sempre

173

mf < f f > mf mf sempre mf > mp mp mp > p p

II

(♩ = 66)

30

31

mf < f > mf < f > mf < f > mf < f > mf < f >

37

f sempre mf sempre mf sempre

43

mf sempre mf sempre

49

mf < f > mf < f > mf < f > mf < f > mf < f >

55

mf < f > mf < f > mf < f > mf < f > mf < f > mf < f >

61

3 3

mp *mf* *mp* *mf* *p* *sempre* *mf* *sempre*

65

7

75

mf *f* *mf* *mp* *mf* *mp* *mp*

80

42

mf *ff*

125

mf *f* *f* *fff*

130

mf *f* *mf*

134

139

mf *mp* *p*

143

mp *p*

146

mp *pp*

150

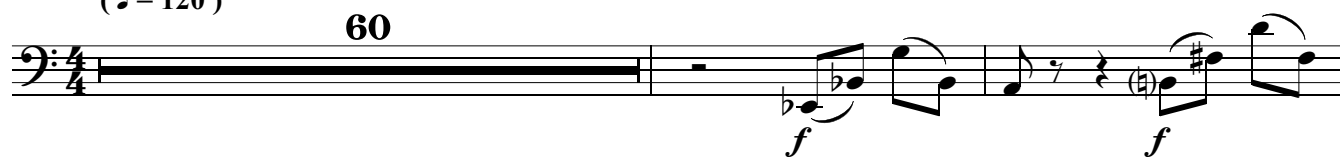
43

mf *p* *mp*

III

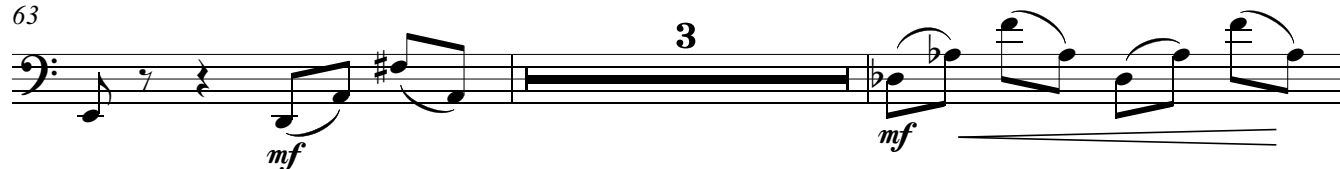
(♩ = 120)

60

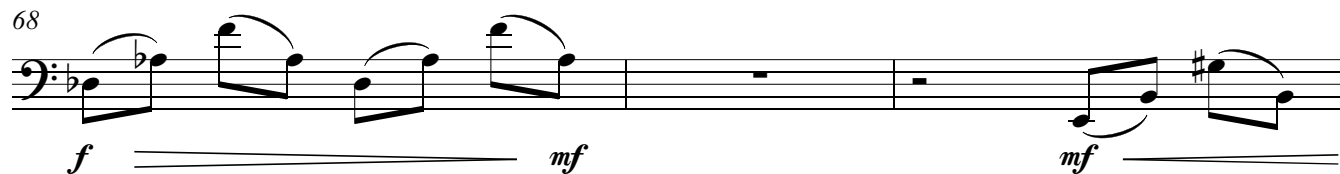


63

3

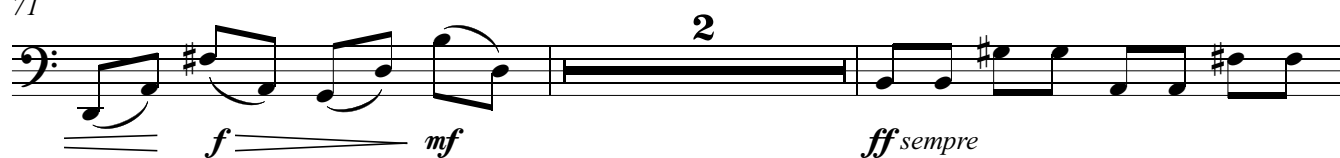


68



71

2



75

7



84



87



90



94

12



7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

20 6

30 *f* *ff* *ff*

30 14 3

55 *ff* *ff* *f* > *mf* < *f* > *mf* < *f* >

63 *f* > *mf* *f* > *mf* *f* > *mf* *f* > *mf* *mf* > *mp* *mf* < *f* *ff* > *f* *f* > *mf*

70 *mf* > *mp* *mf* > *mp* *f* > *mf* *mf* < *f* *mf* < *f* *f* > *mf* *mf* < *f*

75 *f* > *mf* *mf* *sempre* *mf* < *f* > *mf* *mf* < *f* > *mf* *mf* < *f* > *mf*

10

90 *f* > *mf* *ff* > *f* *f* > *mf*

CADENZA 94 *Sempre Presto* 5

99 *mf* > *mp* > *p*

108 *mf* *f* *sempre* *mf*

117 *mf* < *f* *f* *sempre* *f* > *mf* *mf* < *f* > *mf*

125 > *mp* *sempre* *mf* < *f* > *mf* < *f* > *mf* < *f* > *mf* > *mf*

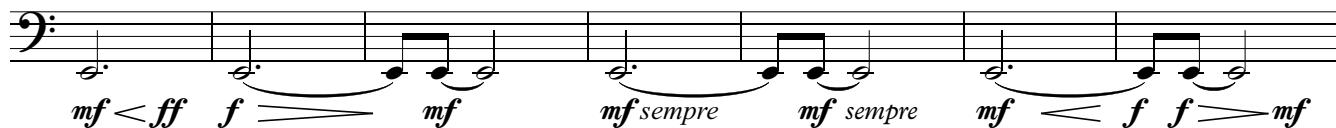
3

CADENZA 136

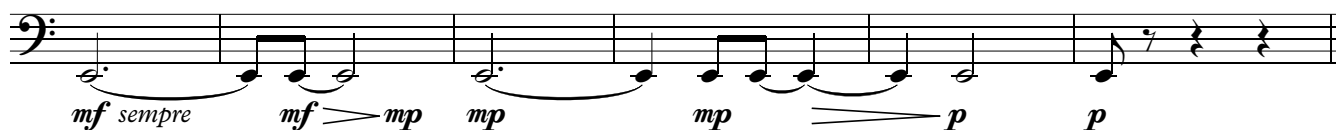
26



168



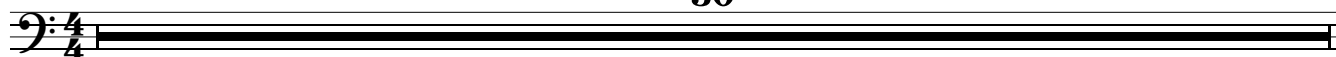
175



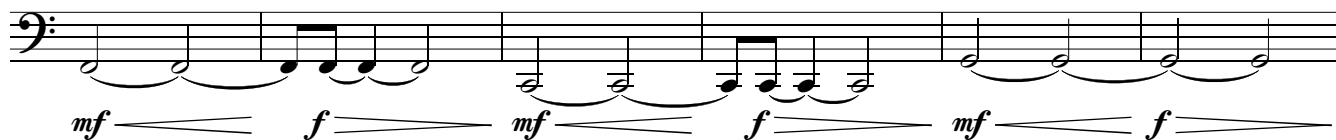
II

(♩ = 66)

30



31



37



43



49



55



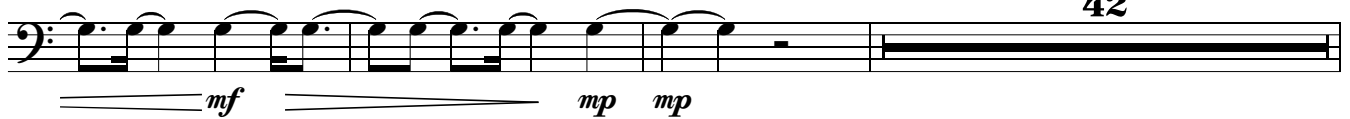
61

14

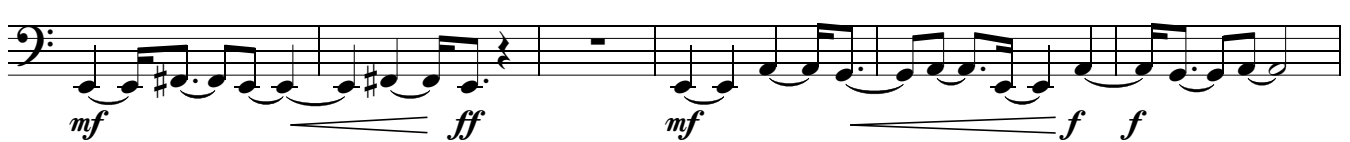


77

42



122



128



133



138



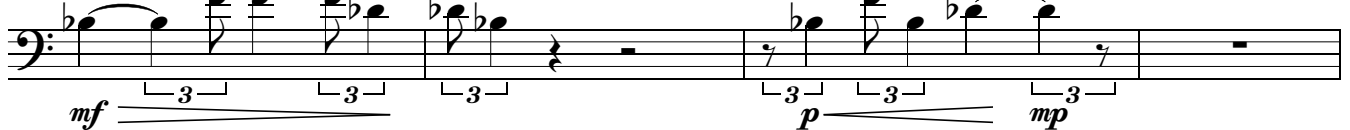
143



146

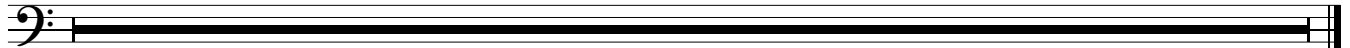


150



154

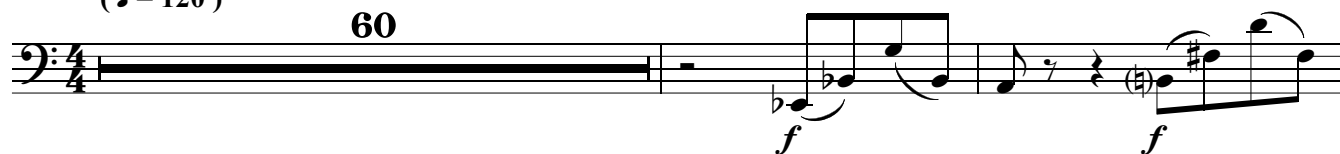
42



III

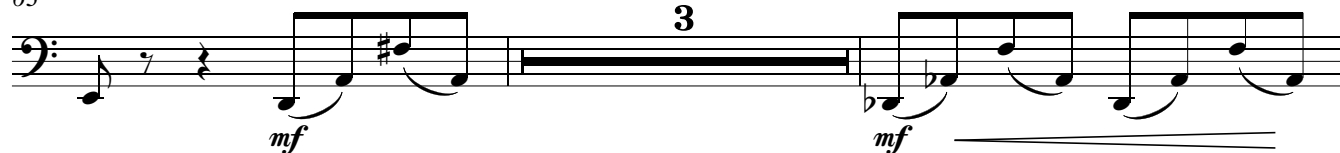
(♩ = 120)

60

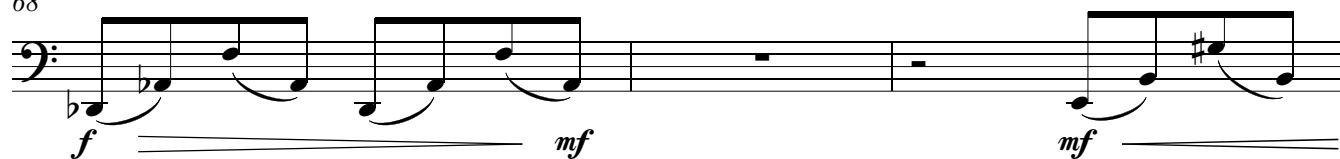


63

3

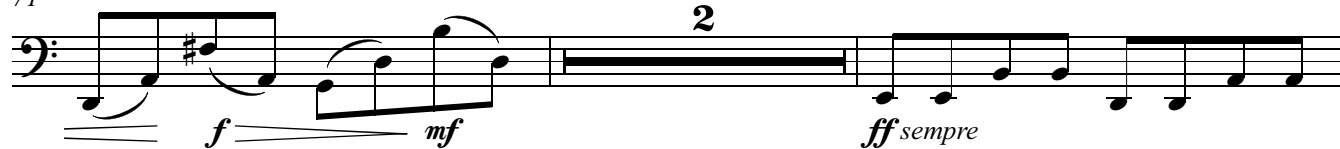


68



71

2

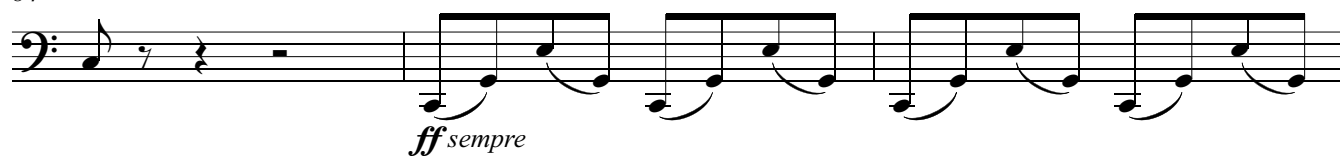


75

7



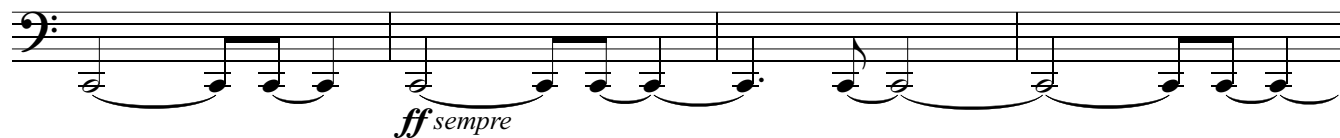
84



87



90



94

12



7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

3

mf *ff* *sfz* *mf* *ff* *mf*

11

f *ff* *f* *mf* *f* *sfz* *mf* *f*

18

mf *mf* *sempre* *sfz* *ff* *ff*

24

sfz *sfz* *sfz* *sfz* *sfz* *ff* *f*

32

sfz *ff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

37

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *ff*

6

47

f *mf* *f* *mf* *f* *mf* *f* *mf* *f*

54

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *mp*

60

mf *f* *ff* *f* *f* *mf* *mf* *mp* *mf* *mp* *f* *mf* *mf* *f*

67

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

77

mf *f* *f* *mf*

82

mf *f* *mf* *mf*

86

f *mf* *f* *mf*

CADENZA
Sempre Presto 94

5

mf *f sempre*

104

mf *mf*

111

f *f sempre* *f* *mf* *mf* *f* *mf*

120

mf *f* *mf* *f* *mf* *mf sempre*

127

mf *f* *mf*

CADENZA 136

7 26

162

mf = ff *mf = ff* *mf = ff* *mf = ff* *f* *mf* *mf sempre*

172

mf sempre *mf* *f* *f* *mf* *mf sempre* *mf* *mp*

177

mp *mp* *p* *p*

(♩ = 66)

04.10.2011 11:34:21 7th Symphony - Horn 1 in F

118 **3**

mp **3** **5** *mf* **5** *mp*

123 *senza sord.*

mf **3** **3** *f* **5** *mf*

126 *mf* **3** *f* **3** **3**

129 **5** *con sord.*

5 *fff ff*

138 **22** *mp sempre* **3** **33**

III

(♩ = 120) *senza sord.* **53**

mf sempre *f*

56 *mf* *f* *mf* **3** *mf* *f* *mf* *f*

63 **3** *f* *mf* *mf* *f* *mf*

70 *mf* *f* *mf* **2** *ff sempre* **5**

80 *f sempre* *ff sempre*

85 *ff sempre* *ff sempre* **20**

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

3

mf *ff* *sfz* *mf* *ff* *mf*

11

f *ff* *f* *mf* *f* *sfz* *mf* *f*

18

mf *mf* *sempre* *sfz* *ff*

23

ff *sfz* *sfz* *sfz* *sfz* *sfz* *ff*

31

f *sfz* *ff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

37

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *ff*

47

f *mf* *f* *mf* *f* *mf* *f* *mf*

55

f *mf* *f* *mf* *f* *mf* *mf* *mp* *mf* *f*

61

ff *f* *f* *mf* *mf* *mp* *mf* *mp* *f* *mf* *mf* *f*

67

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

77

mf *f* *f* *mf* *mf*

83

f *mf* *mf* *f* *mf*

88

f *mf* **3**

CADENZA 94

5 *mf* *f* sempre

104

mf *mf* **3** *f*

112

f sempre *f* *mf* *mf* *f* *mf* *mf*

121

f *mf* *f* *mf* *mf* *mf* *mf* *mf*

128

7 *f* *mf* CADENZA **26**

163

mf *ff* *mf* *ff* *mf* *ff* *mf* *ff* *f* *mf* *mf* sempre

173

mf sempre *mf* *f* *f* *mf* *mf* sempre *mf* *mp*

178

mp *mp* *p* *p*

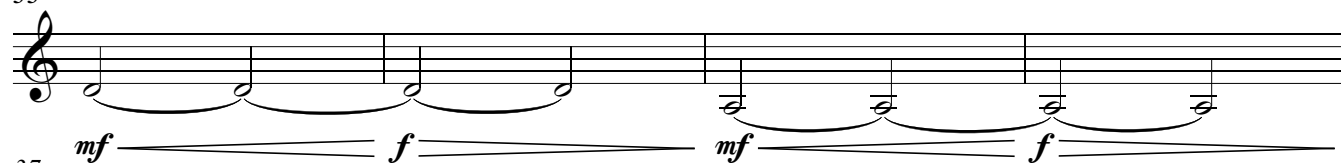
II

(♩ = 66)

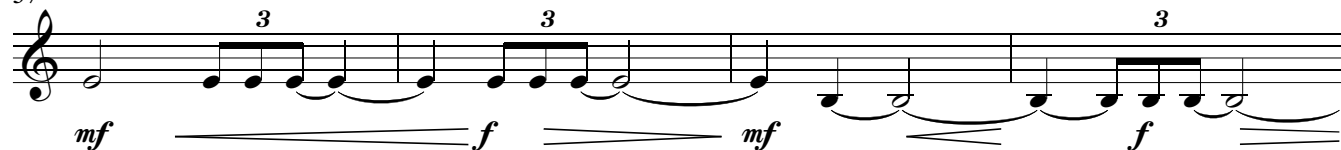
30



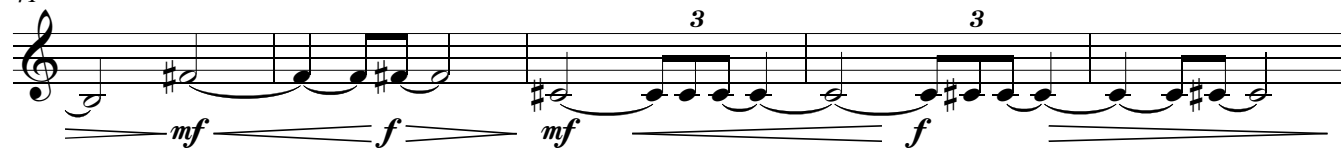
33



37



41



46



50



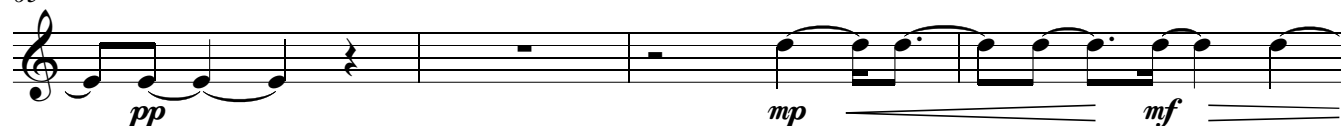
55



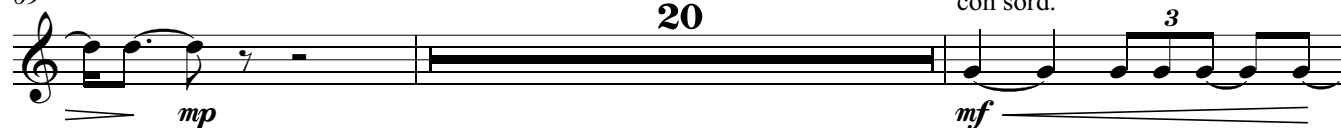
61



65



69



91



118 *mp* *mf* *mp* *mf* *senza sord.* *mf*

124 *f* *mf* *mf* *f*

128 *fff* *ff*

131 *con sord.* *22*

160 *mp sempre* *33*

III

(♩ = 120) *senza sord.* *53*

mf sempre *f*

56 *mf* *f* *mf* *mf* *f* *mf* *f*

63 *f* *mf* *mf* *f* *mf*

70 *mf* *f* *mf* *ff sempre* *5*

80 *f sempre* *ff sempre*

85 *ff sempre* *ff sempre* *20*

Trumpet 1 in B♭

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

3

mf *ff* *sfz* *f* *f* *ff* *mf*

11

f *ff* *f* *mf* *f* *sfz* *mf* *f*

18

mf *mf* *sempre* *sfz* *ff* *ff*

24

ff *sfz* *sfz* *sfz* *sfz* *ff* *f*

32

sfz *ff* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

38

sfz *sfz* *sfz* *sfz* *ff* *f* *mf* *f* *mf*

51

f *mf* *f* *mf* *f* *mf*

55

f *mf* *f* *mf* *f* *mf* *mf* *mp* *mf* *f*

61

ff *f* *f* *mf* *mf* *mp* *mf* *mp* *f* *mf* *mf* *f*

67

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

77

mf *f* *f* *mf* *mf*

83

f *mf* *mf* *f* *mf*

88

CADENZA
Sempre Presto

f *mf*

94

mf *f* *sempre*

105

mf *mf* *3* *f* *f* *sempre*

113

f *mf* *mf* *< f* *mf* *mf* *< f* *mf* *<*

123

f *mf* *mf* *sempre* *mf* *< f* *mf*

133

CADENZA

136

mf *< ff* *mf* *< ff*

166

mf *< ff* *mf* *< ff* *f* *mf* *mf* *sempre*

II

(♩ = 66) **66** **14**

sfz *sfz*

84 **4** con sord.

mf **3** **5** *f* **3** *mf*

91 **5** **3** *mp* *mf* **3** **5** *mp* **7**

101 *mf* sempre **3** **3** **3** *mf* **3** **3** **3** **3** **3** **3**

105 *f* **3** *f* **3** **3**

108 *mf* *mp* **8**

118 *mp* **5** *mf* **3** *mp* **3**

123 senza sord. *mf* *f* **3** *mf* *f*

128 **3** **5** **5** **3** *fff* *ff* **5**

136 con sord. **3** **3** **3** **3** **2** con sord. *p* **3**

141 **3** **3** *mp* **3** **3** **3** **53** *p*

III

(♩ = 120)
senza sord.

53 *mf* sempre *f*

56 *mf* *f* *mf* *mf* *f*

62 *mf* *f* *f* *mf*

67 *mf* *f* *mf*

70 *mf* *f* *mf*

74 *ff* sempre *f* sempre

81 *ff* sempre

85 *ff* sempre *ff* sempre

88 *mf* *f* *mf* *mf* sempre 3

99 *mf* sempre *mp* sempre 3 6

7th SYMPHONY

(1995 - 1996)

Liana Alexandra

(1947 - 2011)

I - Tarantella

1 **3**

mf *ff* *sfz* *mf* *ff* *mf*

11 *f* *ff* *f* *mf* *f* *sfz*

17 *mf* *f* *mf* *mf sempre*

21 *sfz* *ff* *ff* *ff* *sfz* *sfz* *sfz* *sfz*

27 **3** *ff* *f* *sfz* *ff* *sfz* *sfz*

35 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

40 **6** *ff* *f* *mf* *f* *mf* *f*

52 *mf* *f* *mf*

55 *f* *mf* *f* *mf* *f* *mf* *mf* *mp* *mf* *f*

61 *ff* *f* *f* *mf* *mf* *mp* *mf* *mp* *f* *mf* *mf* *f*

67 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

77

mf *f* *f* *mf*

82

mf *f* *mf* *mf* *f*

87

mf *f* *mf* 3

CADENZA
Sempre Presto 94

5 *mf*

102

f *sempre* *mf*

108

mf 3 *f* *f* *sempre*

113

f *mf* *mf* *f* *mf*

118

2 *mf* *f* *mf* *f* *mf*

125

mf *sempre* *mf* *f* *mf* 2 *mf* *f* *mf* 3

136 CADENZA 136 26

mf *ff* *mf* *ff* *mf* *ff*

167

mf *ff* *f* *mf* *mf* *sempre* 8

II

(♩ = 66)
66

14

4

sfz *sfz*

88 *con sord.*

mf *f* *mf* *mf* *mp*

92

mf *mp* *mf sempre*

102

mf *f*

106

f *mf* *mp*

110

8

mp *mf* *mp*

120

3

senza sord.

mf *f* *mf*

127

f *fff* *ff*

5

136 *con sord.*

p *con sord.*

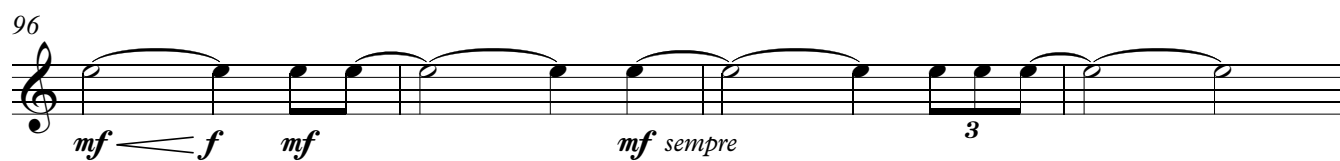
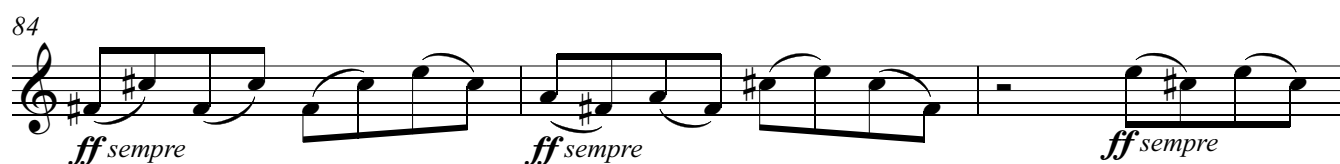
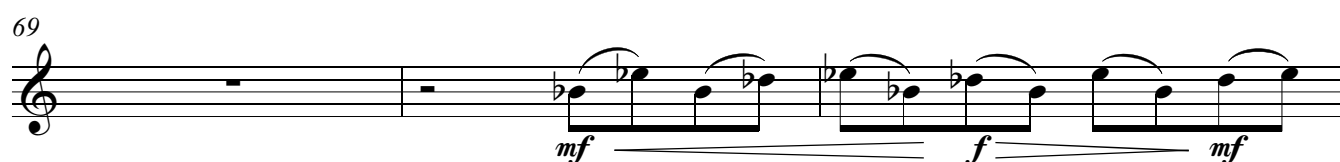
141

mp *p* **53**

III

(♩ = 120)
senza sord.

53



7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

3

mf *ff* *sfz* *mf* *ff* *mf*

11

f *ff* *f* *mf* *f* *sfz* *mf* *f* *mf*

19

mf sempre *sfz* *ff* *ff* *sfz* *sfz* *sfz*

26

sfz *ff* *f* *sfz* *ff* *sfz* *sfz*

35

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ff*

41

f *mf* *f* *mf* *f* *mf* *f* *mf* *f*

54

mf *f* *mf* *f* *mf* *f* *mf* *mp* *f*

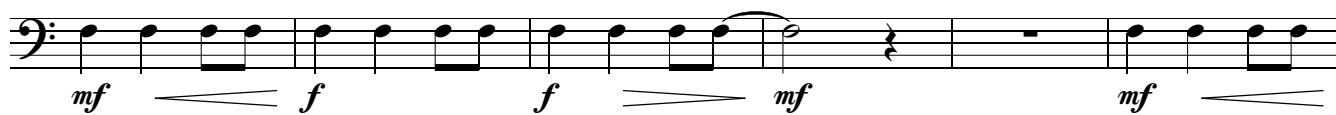
61

ff *f* *mf* *mp* *mf* *f* *mf* *f*

67

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

77



83



88



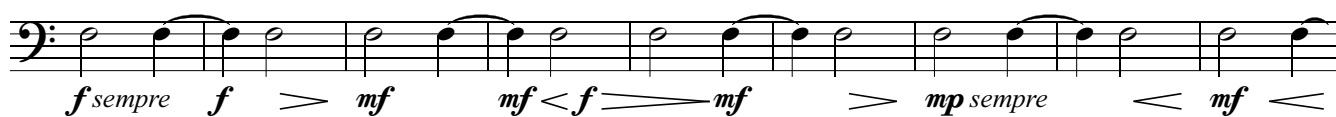
94



103



112



121



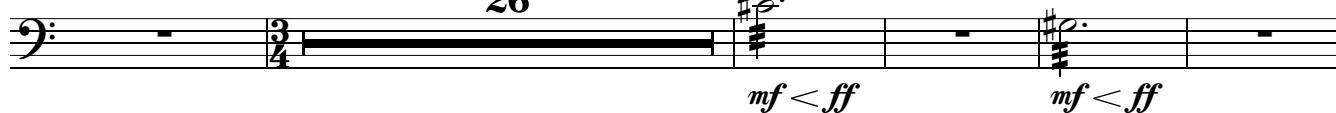
128



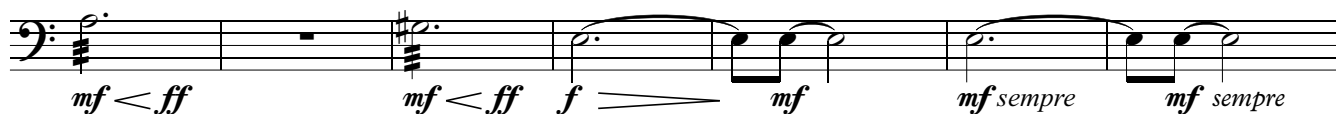
CADENZA

136

26



166



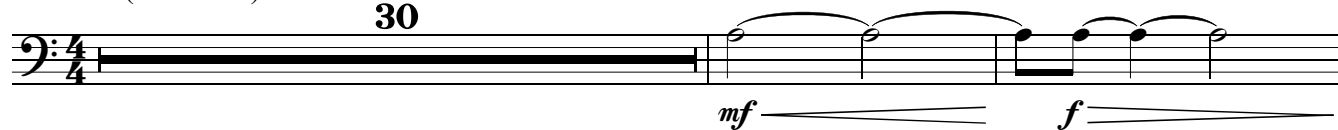
173



II

(♩ = 66)

30



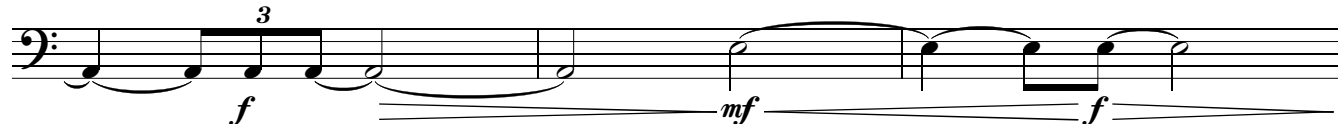
33



37



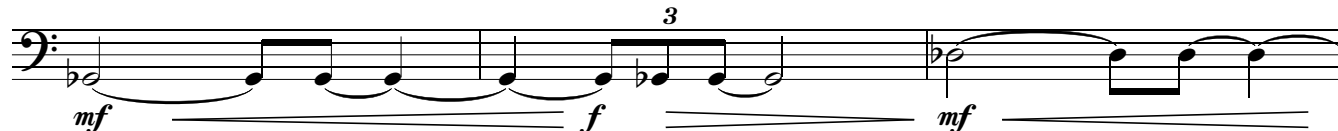
40



43



46



49



53



57



61



65



20

88 *con sord.*

mf 3 3 *f* 3 3 *mf*

91

mf 3 5 *mp* *mf* 3 3 *mp* 3

94

7 *mf* *sempre*

103

mf *f*

106

f *mf*

109

mp 13 *senza sord.* *mf* 3

124

f 3 *mf* *mf* *f* 3

128

3 *fff* *ff* 9

140 *con sord.*

p *mp* *p* 53

III

(♩ = 120)
senza sord.

53



56



61



64



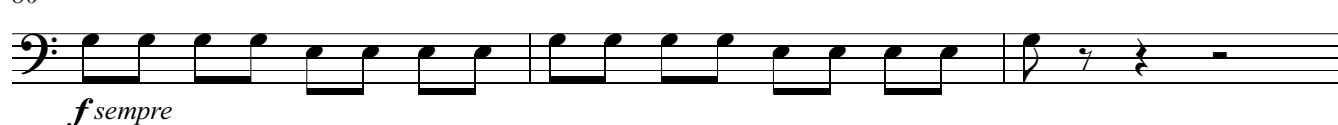
69



72



80



83



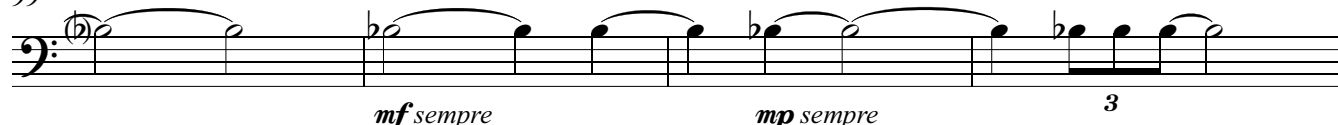
86



89



99



103



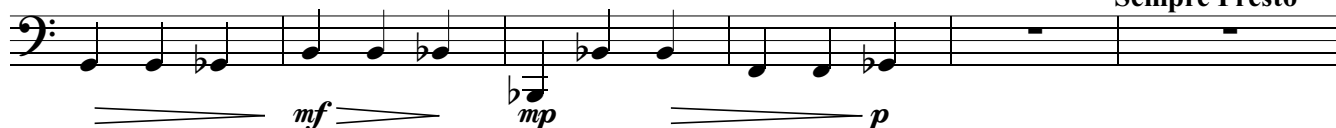
77



83



89

CADENZA
Sempre Presto

94



103



112



121



128



136 CADENZA 136

26



168

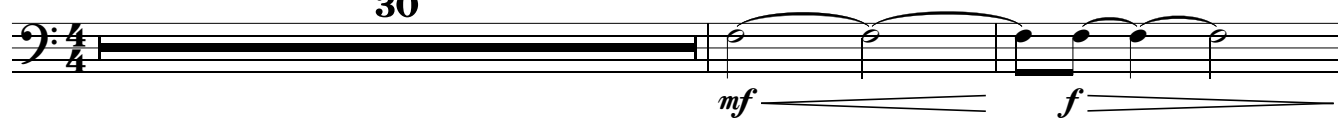
6



II

(♩ = 66)

30



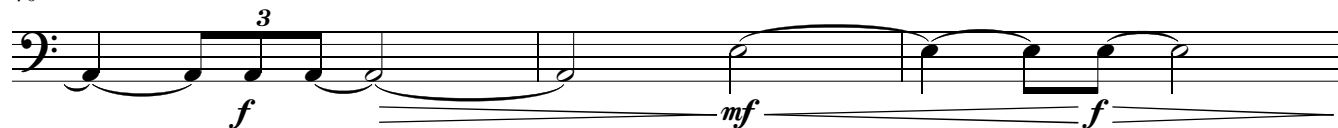
33



37



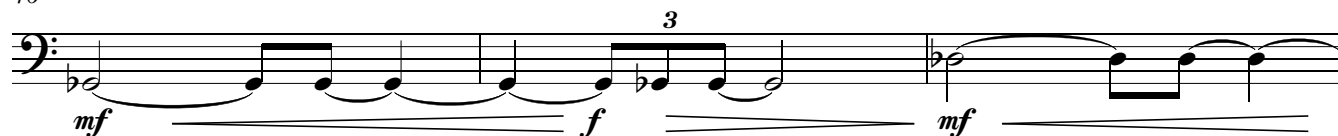
40



43



46



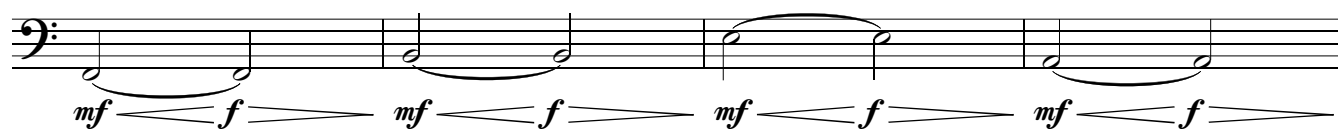
49



53



57



61



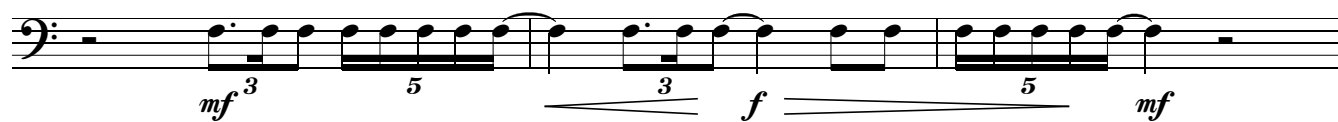
65



20

88

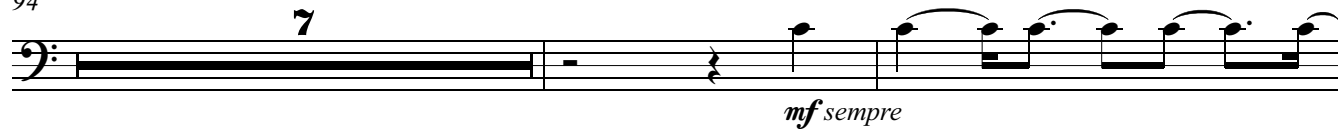
con sord.



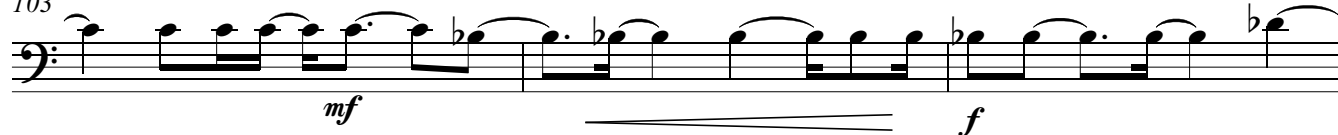
91



94



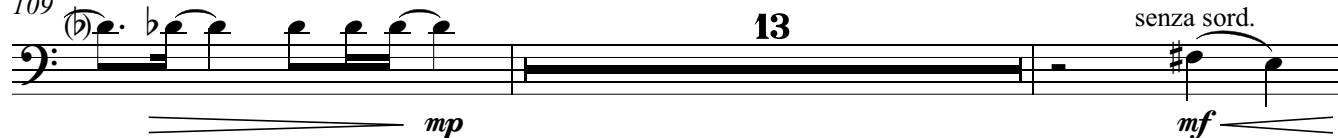
103



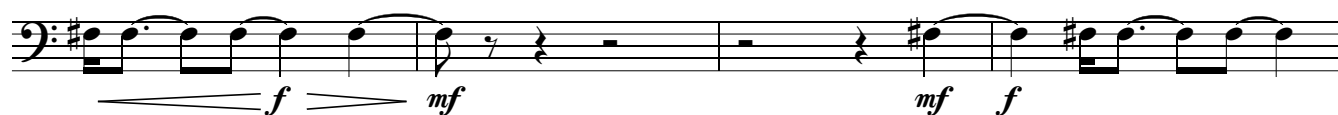
106



109



124



128



140

con sord.



(♩ = 120)
senza sord.

III

53



56



61



64



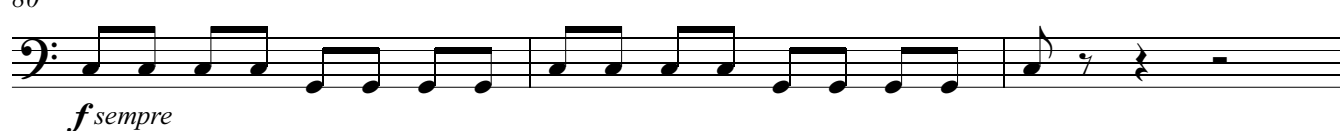
69



72



80



83



86



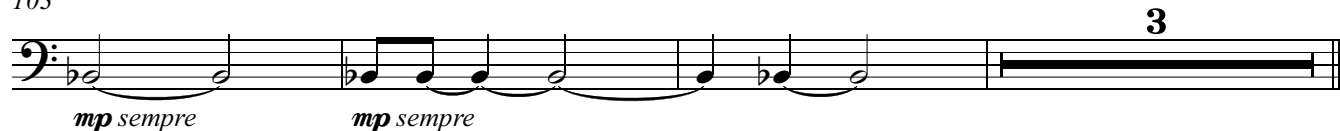
89



99



103



Percussion I

Timpani
3 Tom-toms
3 Bongos
Snare Drum
Piatto I
Vibraphone

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra

(1947 - 2011)

1

Snare Drum

$\frac{3}{4}$

mp *mf* *mp* *mf*

3

S. D.

mp *mf* *mp* *mf* *mp* *mf*

6

S. D.

mp *mf* *mp* *mf* *mp* *mf*

9

S. D.

mp *mf* *mp* *mf* *mp* *mf*

12

S. D.

mp *mf* *mp* *mf* *mp* *mf*

15

S. D.

mp *mf* *mp* *mf* *mp* *mf*

18

S. D.

mp *mf* *mp* *mf* *mp* *mf*

21

S. D.

mp *mf* *mp* *mf* *mp* *mf*

24

S. D.

mp *mf* *mp* *mf* *mp* *mf*

27

S. D.

mp *mf* *mp* *mf* *mp* *mf*

V.S.

30 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

33 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

36 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

39 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

42 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

45 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

48 S. D. *mp* *mf* *mp* *mf* *mp* *mf*

51 S. D. *mp* *mf* *mf* 17

70 P-to I *f* *mf* *sempre* *mf* *< f > mf* 21

94 **CADENZA**
Sempre Presto

Tom-t. *ff sempre*

Bongos *ff sempre*

S. D. *ff sempre*

Tom-t.

Bongos

S. D.

Tom-t.

Bongos

S. D.

94

Timp. *p sempre* *mp sempre* *mf sempre* *mf sempre*

101

Timp. *f sempre* *mf*

108

Timp. *mp sempre* *mf sempre* *f* *f sempre* *f* *mf*

115

Timp. *mf* *f* *mf* *mp sempre* *mf* *mf sempre*

122

Timp. *mf*

129

Timp. *mp* *mp* *mp* *mf* *mp* *mp* *p* *p* *pp*

CADENZA

Tom-t.
Bongos
S. D.

mp sempre

mp sempre

mp sempre

Tom-t.
Bongos
S. D.

Tom-t.
Bongos
S. D.

136
S. D. $\frac{3}{4}$ 25

163
S. D. *mf* *f* *mf* *f*

166
S. D. *mf* *f* *mf* *f* *mf* *f*

169
S. D. *mf* *f* *mf* *f* *mf* *f*

172
S. D. *mf* *f* *f* *mf* *f*

175
Tom-t. *mp sempre* *p* *pp*

II

(♩ = 66)

30

Vibraphone

Vib. 31 *mf* *f* *mf*

Vib. 34 *f* *mf* *mf* *f* *mf*

Vib. 37 *mf* *f* *mf*

Vib. 40 *f* *mf* *f* *mf*

Vib. 43 *mf* *f* *f* *mf*

Vib. 46 *mf* *f* *mf*

Vib. 49 *f* *mf* *f* *mf* *mf* *f* *mf*

Vib. 52 *mf* *f* *mf* *mf* *f* *mf* *mf* *f* *mf*

Vib. 55 *mf* *f* *mf* *mf* *f* *mf* *mf* *f* *mf*

Vib. 58 *mf* *f* *mf* *mf* *f* *mf* *mf* *f* *mf*

61 **13**

P-to.I

77 **20** **3**

Vib.

102

P-to.I

106 **13**

P-to.I

122

P-to.I

126

P-to.I

130 **57**

Vib.

189

Vib.

192

Vib.

III

(♩ = 120)

Snare Drum ff mf *sempre*

5 S. D. mf *sempre*

10 S. D. mf *sempre*

13 S. D. mf f

19 Bongos mf *sempre* *accell.*

25 Bongos mp f

29 Bongos mp mf

37 Bongos mf *sempre*

40 Bongos mp *presto possibile* mf

44 Bongos mf f

47 **2** **5**

Bongos

55 **3**

P-to I

61 **3**

P-to I

67 **22**

Bongos

89 *presto possibile*

Bongos

ff sempre

91 *presto possibile*

Bongos

ff sempre

94

Bongos

ff *fff*

97 **6**

Bongos

103

Bongos

mp sempre *mf* *f* *mf*

106

Bongos

mf *mp*

Percussion II

Cowbell
Tom-Toms
Wood Blocks
Temple Blocks
Piatto II
Marimba

7th SYMPHONY

(1995 - 1996)

I - Tarantella

Liana Alexandra
(1947 - 2011)

Piatto II $\frac{3}{4}$ **66** mf f mf f

P-to II 71 mf $f > mf$ mf $f > mf$ f $> mf$ **18**

CADENZA
Sempre Presto

Cow. ff *sempre* **6** **6** **6** **6**

W.B. ff *sempre* **6** **6** **6** **6**

T. Bl. ff *sempre* **6** **6** **6** **6**

Cow. **6** **6** **6** **6**

W.B. **6** **6** **6** **6**

T. Bl. **6** **6** **6** **6**

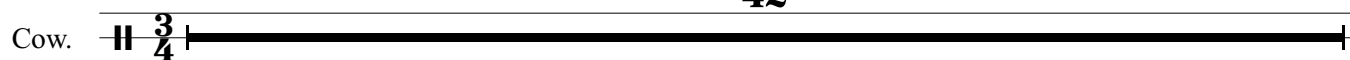
Cow. **6** **6** **6** **6**

W.B. **6** **6** **6** **6**

T. Bl. **6** **6** **6** **6**

94

42



CADENZA

Cow.

W.B.

T. Bl.

Cow.

W.B.

T. Bl.

Cow.

W.B.

T. Bl.

136 in tempo

Cow. mp

W.B. mp

T. Bl. mp

139

Cow. mp mf

W.B. mp mf

T. Bl. mp mf

142

P-to II $\text{mp} < \text{mf} > \text{mp}$ *sempre* mp mf mp mf $\text{mp} < \text{mf}$ $\text{mp} < \text{mf}$ $\text{mf} > \text{mp}$

149

P-to II $< \text{mf} > \text{mp} < \text{mf}$ $\text{mp} < \text{mf}$ $\text{mp} < \text{mf}$ $\text{mf} > \text{mp}$ mf $\text{mp} < \text{mf}$ $\text{mp} < \text{mf}$

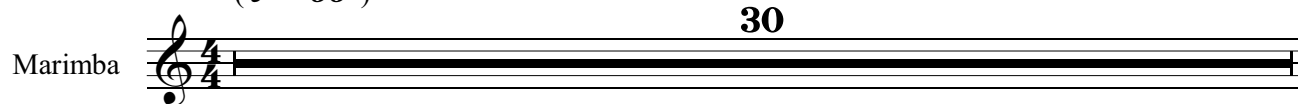
156

P-to II $\text{mp} < \text{mf}$ mf $< f$ $< ff$ *sempre* 20

II

(♩ = 66)

30



31

Mar. *mf* *f* *mf*

34

Mar. *f* *mf* *mf* *f* *mf*

37

Mar. *mf* *f* *mf*

40

Mar. *f* *mf* *f* *mf*

43

Mar. *mf* *f* *f* *mf*

46

Mar. *mf* *f* *mf*

49

Mar. *f* *mf* *f* *mf* *mf* *f* *mf*

52

Mar. *mf* *f* *mf* *mf* *f* *mf* *mf* *f* *mf*

55

Mar. *mf* *f* *mf* *mf* *f* *mf* *mf* *f*

58

Mar. *mf* *f* *mf* *mf* *f* *mf* *mf* *f* *mf*

61 **21** **14**

Mar.

98 **mf**

P-to II

102 **mf** **mf** **mf** **mf** **mf** **mf** **mf**

P-to II

106 **14**

P-to II

122 **mf**

P-to II

127 **f** **fff** **57**

P-to II

187 **mp**

Mar.

189 **mf**

Mar.

191 **mf** **3** **sempre** **mf** **3** **3** **3** **3**

Mar.

193 **mp** **mp** **p**

Mar.

III

(♩ = 120)

Wood Blocks

ff

mf sempre

6

W.B.

mf sempre

13

W.B.

mf

f

22

Tom-t.

mf sempre

25

Tom-t.

mp

f

accell.

29

Tom-t.

mp

mf

37

Tom-t.

mf sempre

40

Tom-t.

mp

mf

presto possibile

45

Tom-t.

mf

f

Percussion II

7

47 **2** **5**
Tom-t.

55 **3**
P-to II

61 **3**
P-to II

67 **22**
Tom-t.

89 *presto possibile*
Tom-t.

91 *presto possibile*
Tom-t.

94
Tom-t.

97 **6**
Tom-t.

103
Tom-t.

106
Tom-t.

7th SYMPHONY

(1995 - 1996)

Liana Alexandra

(1947 - 2011)

I - Tarantella

1

6 6 6 6 6 6 6 6 6 6

mp *mf* *mp* *mf* *mp* *mf*

6 6 6 6 6 6 6 6 6 6

mp *mf* *mp* *mf* *mp* *mf*

[illegible]

7

6 6 6 6 6 6 6 6 6 6

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

10

6 6 6 6 6 6

mp *mf* *mp* *mf* *mp* *mf* 6

6 6 6 6 6 6

mp *mf* *mp* *mf* *mp* *mf* 6

13

mf *> mp* *< mf* *> mp* *< mf* 6

mf *> mp* *< mf* *> mp* *< mf* 6

V.S.

Violin I musical score, measures 16-30. The score is written for two staves (treble and bass clef) and includes dynamic markings (mp, mf) and articulation (accents, slurs). The key signature is one sharp (F#). The tempo is marked 'Allegretto'.

Measures 16-18: *mp* *mf* *mp* *mf* *mp* *mf* *mp*. Dynamics: *mp* *mf* *mp* *mf* *mp* *mf* *mp*. Articulation: accents on measures 16, 17, 18.

Measures 19-21: *mf* *mp* *mf* *mp* *mp* *mf* *mp*. Dynamics: *mf* *mp* *mf* *mp* *mp* *mf* *mp*. Articulation: accents on measures 19, 20, 21.

Measures 22-24: *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*. Dynamics: *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*. Articulation: accents on measures 22, 23, 24.

Measures 25-27: *mp* *mf* *mp* *mp* *mp* *mf* *mp*. Dynamics: *mp* *mf* *mp* *mp* *mp* *mf* *mp*. Articulation: accents on measures 25, 26, 27.

Measures 28-30: *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*. Dynamics: *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*. Articulation: accents on measures 28, 29, 30.

Violin I musical score, measures 32-46. The score is written for two staves (treble and bass clef) and includes dynamic markings (mp, mf) and articulation (accents, slurs). The key signature is one sharp (F#). The tempo is marked 'V.S.' (Vivace). The score is divided into systems of two staves each, with measures 32-34, 35-36, 37-39, 40-42, 43-45, and 46-48. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The articulation includes accents and slurs. The key signature is one sharp (F#). The tempo is marked 'V.S.' (Vivace).

Measures 32-34: *mp* *mf* *mp* *mf* *mp* *mf*

Measures 35-36: *mp* *mf* *mp* *mf*

Measures 37-39: *mp* *mf* *mp* *mf* *mp* *mf*

Measures 40-42: *mp* *mf* *mp* *mf* *mp* *mf*

Measures 43-45: *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Measures 46-48: *mp* *mf* *mf* *sempre* *mf* *sempre* *mf* *sempre*

49

mf 6 *sempre* 6 6 *mf* 6 *sempre* 6 6 *mf* 6 *sempre* 6 6

52

mf 2 *f* > *mf* *f* > *mf* *f* > *mf* *f* > *mf* *mf* > *mp*

60

mf < *f* *ff* > *f* *f* > *mf* *mf* > *mp* *mf* > *mp* *f* > *mf* *mf* < *f*

67

mf < *f* *f* > *mf* *mf* < *f* *f* > *mf* *mf* *sempre*

72

mf < *f* > *mf* *mf* < *f* > *mf* *mf* < *f* > *mf* *f* > *mf* *mf* *sempre*

80

mf < *f* > *mf* *mf* < *f* > *mf* *mf* < *f* > *mf* *f* > *mf* *mf* *sempre*

86

mf ff f f mf mp

92

CADENZA
Sempre Presto

94

4

p

98

mp sempre 6 mf sempre p 6

101

f sempre 6 mf sempre p 6

104

mf mf p 6

107

mp mf sempre p 6

V.S.

110

6 *f* *f* *sempre* 6

113

f 6 *mf* 6 *mf* 6 *f* 6

116

6 *mf* 6 *mp* *sempre* 6

119

6 *mf* 6 *mf* *sempre* 6

122

6 *mf* *sempre* 6

126

6 *mf* 6 *mp* 6

129

6 *mf* *mp sempre* 6 *mp* 6

132

6 *mf* 6 *mp* 2 CADENZA 136 6 6 6 *p* *mp*

137

6 6 6 6 6 6 6 6 6 6 *p* *mp* *p* *mp* *mp* *mf*

140

6 6 6 6 6 6 6 6 6 6 *mp* *mf* *mp* *mf* *mp* *mf*

143

6 6 6 6 6 6 6 6 6 6 *mp sempre* *mp* *mf* *mp* *mf*

146

6 6 6 6 6 6 6 6 6 6 *mp* *mf* *mp* *mf* 6 *mf* *mp*

04.10.2011 17:54:49 7th Symphony - Violin I

II

(♩ = 66)

Violin I score for the second movement, measures 1-23. The score is written for two staves in 4/4 time. The tempo is marked as (♩ = 66). The key signature has one flat (B-flat). The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and triplets. The first system (measures 1-4) shows a melodic line in the upper staff and a supporting line in the lower staff. The second system (measures 5-8) continues the melodic development. The third system (measures 9-12) introduces triplets. The fourth system (measures 13-16) features more complex rhythmic patterns. The fifth system (measures 17-18) shows a change in dynamics. The sixth system (measures 19-22) includes triplets and slurs. The seventh system (measures 23) concludes the page.

Measures 1-4: *mp* *mf* *mp* *mp*

Measures 5-8: *mf* *mf* *mp* *mf* *mp* *mf* *mp*

Measures 9-12: *mf* *mf* *mp* *mf* *mp* *mf* *mp*

Measures 13-16: *mf* *mf* *mp* *mf* *mp* *mf* *mp*

Measures 17-18: *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Measures 19-22: *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Measure 23: *mf* *mp* *mf*

Violin I

Violin I

gettato

3

mf

mp

3

32

3

3

3

3

mp

35

3

3

3

3

mp

38

3

3

3

3

mp

41

3

3

3

3

mp

44

3

3

3

3

mp

Violin I

11

Violin I musical score, measures 47 to 64. The score is written for two staves (treble and bass clef) and includes dynamic markings (*mp*, *mf*) and articulation (accents, slurs, triplets, sextuplets). The key signature is one sharp (F#).

Measures 47-52: *mp* (mezzo-piano). Measures 47-52 feature triplets of eighth notes with accents. Measure 52 includes a triplet of eighth notes with a flat (Bb).

Measures 53-58: *mp* (mezzo-piano). Measures 53-58 feature triplets of eighth notes with accents. Measure 58 includes a triplet of eighth notes with a flat (Bb).

Measures 59-63: *mp* (mezzo-piano). Measures 59-63 feature triplets of eighth notes with accents. Measure 63 includes a triplet of eighth notes with a flat (Bb).

Measure 64: *mf* (mezzo-forte) *sempre* (sempre). Measure 64 features a solo section with sextuplets and triplets of eighth notes.

Violin I musical score, measures 67-83. The score is written for two staves (treble and bass clef).

Measures 67-73: **solo** (Violin I), **tutti** (Violin II). **f** (forte) dynamic. **mf** (mezzo-forte) dynamic. **f sempre** (forte sempre) dynamic. **6** (sixteenth notes) and **3** (triplets) are indicated.

Measures 74-78: **tutti** (Violin I and II). **mf** (mezzo-forte) dynamic. **6** (sixteenth notes) and **2** (half notes) are indicated.

Measures 79-82: **mf** (mezzo-forte) dynamic. **6** (sixteenth notes) and **3** (triplets) are indicated.

Measures 83-86: **mf** (mezzo-forte) dynamic. **6** (sixteenth notes) and **3** (triplets) are indicated.

13

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a measure containing a half note G4 and a half note F4, marked with a forte dynamic (*mf*) and the instruction *sempre*. This is followed by a series of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108

97

ord.

f sempre 6 6 6 6 6 6

ord.

f sempre 5 5 5 5 5 5

ord.

f sempre

99

f sempre 6 6 6 *mf* 6 6

f sempre 5 5 *mf* 5 5

f sempre *mf*

101

6 6 *f* 6 6 6 *mf*

5 5 *f* 5 5 *mf*

5 5 *f* 5 5 *mf*

103

2 sul pont. *mf* 6 6 6 6 *f* 3

2 sul pont. *mf* 5 5 5 5 *f* 3

2 sul pont. *mf* 5 5 5 5 *f* 3

ord. 109 *f* 6 3 6 6 6 6 3 6 *mf*

ord. *f* 6 3 6 6 6 6 3 6 *mf*

112 *f sempre* 6 6 3 6 6 6

115 *f* 3 6 6 6 3 6 6 5 *mf*

122

mf 6 3 6 6 6 6 3 6

124

mf 6 6 3 6 6 6 6

126

3 6 6 6 *f* 6 *f* 6 3 6 6

128

6 6 3 6 6 6 6 *ff*

130 pizz.

ff 27

158 arco

mp < *mf* > *mp* *mp* *mp* < *mf* *mf* > *mp* *mf*

arco

164

mp *mf* *mp* < *mf* *mf* > *mp* *mp* ³ *sempre*

mp *mf* *mp* < *mf* *mf* > *mp* *mp* ³ *sempre*

170

mp ³ *sempre* *mp* ³ < *mf* *sempre* *mf* > *mp* > *p*

mp ³ *sempre* *mp* ³ < *mf* *sempre* *mf* > *mp* > *p*

175

mf > *mp* < *mf* *mf* ³ *mf* ³ > *mp* *mp* > *p*

mf > *mp* < *mf* *mf* ³ *mf* ³ > *mp* *mp* > *p*

181

mf > *mp* *mf* > *mp* *mp* ³ *sempre*

mf > *mp* *mf* > *mp* *mp* ³ *sempre*

187

mf > *mp* *mf* > *mp* *mf* > *mp*

190

ppp *mp* *pp* *p* *sempre* *p* *sempre* *p* *sempre* *mp* pizz.

III

(♩ = 120)

1 *f* sempre *mp* subito

4 *mf* *f* *mf* *f*

7 *ff* *mp* *ff* *ff* *mp* *ff*

10 *ff* *mf* *ff* *mf*

13 *mp* *f* *mp* *f*

16 *f* sempre *f* sempre

18

Violin I

19

mp subito *ff subito* *mp subito*

22

mp *f*

25

ff sempre

28

mf *mp*

31

mf *f*

34

37

mf *f*

40

f *ff*

43

ff sempre

46

ff sempre

49 *uniti*

mf *f* *mf*

52

mf sempre *mf sempre*

55

f *mf* *f* *mf*

58

mf *ff* *mf sempre*

61

mf *f* *mf*

64

f *mp*

f *mp*

67

mf *f* *mf* *sempre*

mf *f* *mf* *sempre*

70

mf *f* *mf* *mp* *f*

mf *f* *mf* *mp* *f*

73

mp *mf* *ff* *sempre* *mp*

mp *mf* *ff* *sempre* *mp*

76

79

f *sempre*

f *sempre*

Violin I

21

82 *ff* sempre

85 *ff* sempre

88 *ff* sempre

91 *ff* sempre

94 *ff* *fff*

98 *f* *f* *f* *f*

103 *mp* sempre *mp* *mp* *mf* *mp* *mf* *pizz.*

7th SYMPHONY

(1995 - 1996)

Liana Alexandra

(1947 - 2011)

I - Tarantella

[illegible]

V.S.

19

mf *mf* *mp* *mf* *mp* *mp* *mf* *mp*

22

mf *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

25

mp *mf* *mp* *mp* *mf* *mp* *mf* *mp*

28

mp *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

31

mp *mf* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

34

mp *mf* *mp* *mp* *mf* *mp* *mp* *mf*

37

6 6 6 6 6 6 6 6

mp *mf* *mp* *mf* *mp* *mf*

3 3 3 3 3 3 3 3

mp *mf* *mp* *mf* *mp* *mf* *mp*

40

6 6 6 6 6 6 6 6

mp *mf* *mp* *mf* *mp* *mf*

3 3 3 3 3 3 3 3

mp *mf* *mp* *mf* *mp* *mf*

43

6 6 6 6 6 6 6 6

mp *mf* *mp* *mf* *mp* *mf* *mp*

3 3 3 3 3 3 3 3

mp *mf* *mp* *mf* *mp* *mf*

46

6 6 6 6 6 6 6 6

mp *mf* *mf* *sempre* *mf* *sempre*

3 3 3 3 3 3 3 3

mp *mf* *mf* *sempre* *mf* *sempre*

49

6 6 6 6 6 6 6 6

mf *sempre* *mf* *sempre* *mf* *sempre*

3 3 3 3 3 3 3 3

mf *sempre* *mf* *sempre* *mf* *sempre*

52

2 2 2 2 2 2

mf *f* *mf* *f* *mf* *f*

2 2 2 2 2 2

mf *f* *mf* *f* *mf* *f*

59

mf \rightrightarrows *mp* *mf* \leftarrow *f* *ff* \rightrightarrows *f* *f* \rightrightarrows *mf* *mf* \rightrightarrows *mp*

64

mf \rightrightarrows *mp* *f* \rightrightarrows *mf* *mf* \leftarrow *f* *mf* \leftarrow *f* *f* \rightrightarrows *mf*

69

mf \leftarrow *f* *f* \rightrightarrows *mf* *mf* *sempre* *mf* \leftarrow *f* \rightrightarrows *mf* *mf* \leftarrow *f* \rightrightarrows *mf*

74

mf \leftarrow *f* \rightrightarrows *mf* *f* \rightrightarrows *mf* *mf* *sempre* *mf* \leftarrow *f* \rightrightarrows *mf* *mf* \leftarrow *f* \rightrightarrows *mf*

81

f \rightrightarrows *mf* *mf* \rightrightarrows *f* *mf* \rightrightarrows *f* *f* \rightrightarrows *mf*

86

mf *ff* \rightrightarrows *f* *f* *mf* \rightrightarrows *mp*

mf *ff* \rightrightarrows *f* *f* *mf* \rightrightarrows *mp*

92 **CADENZA**
Sempre Presto 94 **3**

p *p*

97

mp sempre *mf sempre*
mp sempre *mf sempre*

101

f sempre *f sempre*
f sempre *f sempre*

105

mf *mp*
mf *mp*

109

mf sempre *f* *f sempre*
mf sempre *f* *f sempre*

113

f *mf* *mf* *f* *mf*
f *mf* *mf* *f* *mf*

V.S.

117

mp sempre *mf*

121

mf sempre *mf* sempre

125

mf *mp*

129

mf *mp* sempre *mp*

132

mf *mp* *p*

2

CADENZA

19

136

p *mp* *p* *mp* *p* *mp*

6 6 6 6 6 6 6 6

p *mp* *p* *mp* *p* *mp*

3 3 3 3 3 3 3 3

p *mp* *p* *mp* *p* *mp*

139

mp *mf* *mp* *mf* *mp* *mf*

142

mp *mf* *mp* *sempre*

mp *mf* *mp* *sempre*

144

mp *mf* *mp* *mf*

146

mp *mf* *mp* *mf*

148

mf *mp* *mf*

150

mp *mf* *mp* *mf*

152

mp *mf* *mf* *mp* *mf*

154

mp *mf* *mp* *mf*

156

mp *mf* *mf*

158

f *ff sempre*

160

mf *f* *mf* *f* *mf* *f* *mf* *ff*

169

f *mf* *mf sempre* *mf* *f* *mf* *pizz.*

f *mf* *mf sempre* *mf* *f* *mf* *p*

II

(♩ = 66)

Musical score for Violin II, measures 1-23. The score is in 4/4 time with a tempo of 66 beats per minute. It features two staves with various musical notations including dynamics (*mp*, *mf*, *mf sempre*), articulation (accents, slurs), and triplets. The key signature has one sharp (F#).

Measures 1-5: *mp* < *mf* > *mp* *mp* *mf*
 Measures 6-10: *mf* < *mp* > *mf* < *mp* > *mf* *mp*
 Measures 11-14: *mf* *mf* < *mp* > *mf* *sempre* *mf* *sempre*
 Measures 15-18: *mf* *sempre* *mf* *sempre* *mp*
 Measures 19-22: *mf* > *mp* < *mf* > *mf* *sempre* *mf* *sempre*
 Measures 23: *mf* > *mp* < *mf* > *mf*

28

mf *mp*

31

gettato

mp

34

mp

37

mp

40

mp

43

mp

Violin II musical score, measures 46-70. The score is written for two staves (treble and bass clef) and includes dynamic markings (*mp*, *f*, *mf*) and articulation (accents, slurs). The key signature is one flat (B-flat).

Measures 46-51: *mp* (mezzo-piano). Features triplet eighth notes in the right hand and quarter notes in the left hand.

Measures 52-57: *mp*. Continues the triplet pattern in the right hand and quarter notes in the left hand.

Measures 58-66: *mp*. Features triplet eighth notes in the right hand and quarter notes in the left hand. Measures 64-66 include a sixteenth-note triplet in the right hand.

Measures 67-69: *f* (forte). Features sixteenth-note triplets in both hands.

Measure 70: *mf* (mezzo-forte) *sempre* (sempre). A solo section starting with a sixteenth-note triplet in the right hand and quarter notes in the left hand.

73 *mf* *sempre* tutti 6 6 2 *mf*

79 *mf* *f* *mf* *f*

82 *f* *mf* *f* *mf*

85 *mf* *f* *mf* *mf* *f* *mf*

88 *mf* *sempre* 6 6

96 sul pont. *f* 6 6 6 6 *f* *sempre* 6 6 6 6
sul pont. *f* 5 5 5 5 *f* *sempre* 5 5 5 5
sul pont. *f* *f* *sempre*

98

f sempre

100

mf *f*

102

mf *f* *sul pont.*

106

f

111

mf sempre *mf* *mp*

113 *f* *sempre* *f*

116 *mf* *mp* *mp*

119 *mp* *mf* *mf*

122 *mf* *mf*

125 *f* *f* *f* *f*

128 *ff* *ff* *pizz.* **27** **27**

158 arco
 $mp < mf$ $> mp$ mp $mp < mf$ $mf > mp$ mf

164
 mp mf mp $< mf$ mf mp mp sempre
 mp mf mp $< mf$ mf mp mp sempre

170
 mp sempre mp mf sempre mf mp p
 mp sempre mp mf sempre mf mp p

175
 $mf > mp$ $< mf$ mf $mf > mp$ mp mp $> p$
 $mf > mp$ $< mf$ mf $mf > mp$ mp mp $> p$

181
 mf mp mf mp mp sempre
 mf mp mf mp mp sempre

187
 mf mp mf mp ppp

191
 mp pp p sempre p sempre p sempre mp pizz.

III

(♩ = 120)

The score consists of two staves. The first system (measures 1-4) starts with a tempo marking of 120 beats per minute. Both staves begin with a forte (*f*) dynamic and a 'sempre' marking. At measure 3, the dynamics change to mezzo-piano (*mp*) with a 'subito' marking. The second system (measures 5-8) starts with a mezzo-forte (*mf*) dynamic. At measure 7, the dynamics change to forte (*f*). The third system (measures 9-12) starts with fortissimo (*ff*) dynamics. At measure 10, the dynamics change to mezzo-piano (*mp*). At measure 11, the dynamics change back to fortissimo (*ff*). The fourth system (measures 13-16) starts with mezzo-piano (*mp*) dynamics. At measure 15, the dynamics change to forte (*f*). The fifth system (measures 17-20) starts with forte (*f*) dynamics and a 'sempre' marking. At measure 19, the dynamics change back to forte (*f*) with a 'sempre' marking.

f sempre *mp* subito *f* *mp* subito *f*

mf *f* *mf* *f*

ff *mp* *ff* *ff* *mp* *ff*

ff *mf* *ff* *mf*

mp *f* *mp* *f*

f sempre *f* sempre

Violin II musical score, measures 19-34. The score is written for two staves (treble and bass clef) and includes dynamic markings and articulation.

Measures 19-21: *mp subito*, *ff subito*, *mp subito* (both staves).

Measures 22-24: *mp* (both staves), *f* (both staves).

Measures 25-27: *ff sempre* (both staves).

Measures 28-30: *mf* (both staves), *mp* (both staves).

Measures 31-33: *mf* (both staves), *f* (both staves).

Measures 34: *mf* (both staves).

37

mf *f*

40

f *ff*

43

ff sempre

46

ff sempre

49

uniti

mf *f* *mf*

52

mf sempre *mf sempre*

55

f *mf* *f* *mf*

58

mf *ff* *mf sempre*

61

mf *f* *mf*

64

f *mp*

67

mf *f* *mf sempre*

70

mf *f* *mf* *mp* *f*

73

mp *mf* *ff sempre* *mp*

76

79

f sempre

82

ff sempre

85

ff sempre

88

ff sempre

91

ff sempre

94

ff *fff*

98

uniti

f

103

mp sempre *mp* sempre *mp* *mf* *mp* *mf* pizz.

7th SYMPHONY

(1995 - 1996)

Liana Alexandra

(1947 - 2011)

I - Tarantella

1

5

10

14

19

V.S.

04.10.2011 19:06:30 7th Symphony - Viola

48

Measures 48-52: Triplet eighth notes, *mf sempre* (measures 48-51), *mf* (measure 52).

53

Measures 53-58: *f > mf* (measures 53-57), *mf < f* (measure 58).

61

Measures 61-67: *ff > f* (measure 61), *f > mf* (measure 62), *mf > mp* (measures 63-64), *f > mf* (measure 65), *mf < f* (measure 66), *mf < f* (measure 67).

68

Measures 68-72: *f > mf* (measure 68), *mf < f* (measure 69), *f > mf* (measure 70), *mf sempre* (measures 71-72), *mf < f > mf* (measures 71-72).

73

Measures 73-77: *mf < f > mf* (measures 73-76), *mf < f > mf* (measures 73-76), *f > mf* (measure 77).

80

Measures 80-83: *mf* (measures 80-81), *f* (measure 82), *mf* (measure 83).

84

84

mf *f* *mf* *ff* *f* *f*

89

89

mf *mp* *p* *mp* *p*

CADENZA
Sempre Presto

94

94

2

2

96

96

p *sempre* *mp* *sempre* *mf* *sempre*

p *sempre* *mp* *sempre* *mf* *sempre*

101

101

f *sempre* *f* *sempre*

105

105

mf *mp* *mp*

mf *mp* *mp*

109 *mf* sempre *f* *f* sempre

113 *f* *mf* *mf* *f* *mf*

118 *mp* sempre *mf* *mf* sempre

123 *mf* sempre *mf*

128 *mp* *mf* *mp* sempre *mp*

132 *mf* *mp* *p*

CADENZA 136

Measures 136-138: Triplet patterns in both hands, dynamics: *p*, *mp*, *p*, *mp*, *p*, *mp*.

139

Measures 139-141: Triplet patterns in both hands, dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

142

Measures 142-144: Triplet patterns in both hands, dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*. Measure 143 includes the instruction *sempre*.

145

Measures 145-147: Triplet patterns in both hands, dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

148

Measures 148-150: Triplet patterns in both hands, dynamics: *mf*, *mp*, *mf*, *mp*, *mf*, *mp*.

151

Measures 151-153: Triplet patterns in both hands, dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

154

154

mp *mf* *mp* *mf* *mp* *mf*

157

157

mf *f* *ff* *mf* *ff* *mf*

160

160

ff *mf* *f* *mf* *f* *mf* *f*

167

167

mf *ff* *f* *mf* *mf* *mf* *mf*

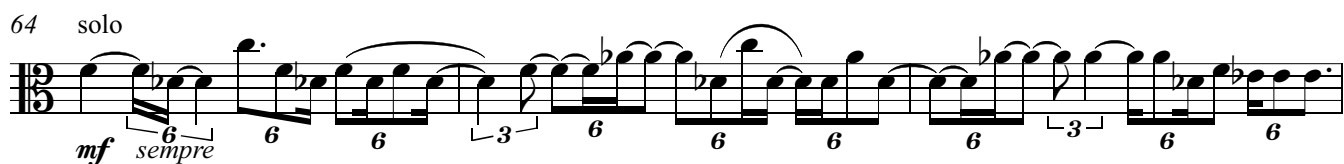
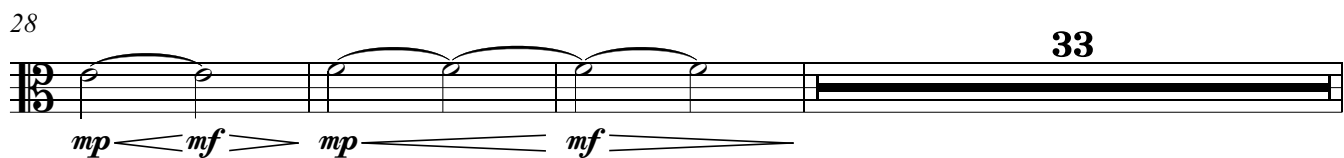
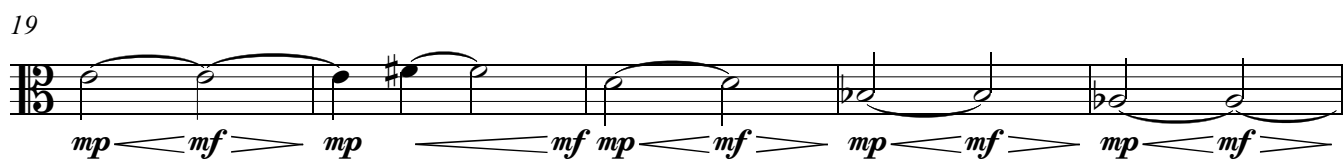
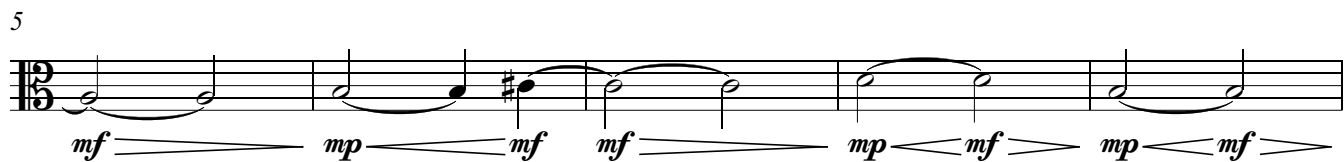
174

174

f *mf* *mf* *mp* *mp* *p* *pizz.*

II

1 (♩ = 66)



67 solo tutti

67 tutti

67 tutti

74

mf *mp* *mp* *mf*

77

mf *f*

82

f *mf*

85

mf *f* *mf*

88

mf sempre *mp* *mf* *mp*

93 *sul pont.*

mp 6 6 6 6 *mf* *mf* 6 6 6 6

sul pont.

mp 5 5 5 5 *mf* *mf* 5 5 5 5

sul pont.

mp *mf* *mf*

95 *sul pont.*

6 6 6 6 *pizz.* *f* *arco sul pont.* 6 6

5 5 5 5 *pizz.* *f* *arco sul pont.* 5 5

f *pizz.* *f* *arco sul pont.*

97 *f sempre* 6 *mf* *ord.* 6 *mf*

f sempre 5 *mf* *ord.* 5 *mf*

f sempre *mf* *ord.* *mf*

101 6 6 6 6 6 6 *f* *mf*

f *mf*

f *mf*

103 *sul pont.* 5 5 5 5 3

mf *f*

109 *ord.* *f* *ord.* *mf* *sempre*

f *mf* *sempre*

112 *mf* *mp* *f* *sempre*

115 *f* *mf* *mp*

118 *mp* *mp* *mf*

mp *mp* *mf*

121 *mf* *mf*

mf *mf*

124 *f* *f*

The musical score is for the Viola part of a symphony. It consists of seven systems of music, each with two staves. The first system (measures 103-108) features a rapid sixteenth-note scale in the upper staves, marked 'sul pont.' and '5'. The second system (measures 109-114) features a more complex rhythmic pattern in the lower staves, marked 'ord.' and 'f'. The third system (measures 115-120) continues the rhythmic pattern, marked 'f' and 'mf'. The fourth system (measures 121-126) features a more complex rhythmic pattern in the lower staves, marked 'mf' and 'f'. The fifth system (measures 127-132) features a more complex rhythmic pattern in the lower staves, marked 'mf' and 'f'. The sixth system (measures 133-138) features a more complex rhythmic pattern in the lower staves, marked 'mf' and 'f'. The seventh system (measures 139-144) features a more complex rhythmic pattern in the lower staves, marked 'mf' and 'f'.

127

f *ff*

130 pizz. arco con sord. sul pont. 19

ff pizz. *pp* *mp* *pp*

arco con sord. sul pont. 19

ff pizz. *pp* *mp* *pp*

arco con sord. sul pont. 19

ff pizz. *pp* *mp* *pp*

arco con sord. sul pont. 19

ff pizz. *pp* *mp* *pp*

arco con sord. sul pont. 19

ff *pp* *mp* *pp*

152 5

mp sempre *mp* *mf* *mp* *mp* *mf*

162 div. unis.

mp *mf* *mp* *mf* *mp* *mp* *mf* *mp* *mf* *mp* *mf*

169

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

175

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

181

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

188 3 pizz.

mp *p* *mp=p* *p* *mp* *p* *p* sempre *p* sempre *p* sempre *mp*

III

(♩ = 120)

Violata score, Movement III, measures 1-16. The score is written for two staves (treble and bass clef) in 4/4 time. The tempo is marked as (♩ = 120). The key signature has one flat (B-flat). The score is divided into six systems, each with a measure number (4, 7, 10, 13, 16) at the beginning of the first staff. The dynamics are marked as follows:

- Measures 1-3: *f sempre* (top and bottom staves), *mp subito* (top and bottom staves).
- Measures 4-6: *mf* (top and bottom staves), *f* (top and bottom staves).
- Measures 7-9: *ff* (top and bottom staves), *mp* (top and bottom staves), *ff* (top and bottom staves).
- Measures 10-12: *ff* (top and bottom staves), *mf* (top and bottom staves), *mf* (top and bottom staves).
- Measures 13-15: *mp* (top and bottom staves), *f* (top and bottom staves), *f* (top and bottom staves).
- Measures 16-18: *f sempre* (top and bottom staves), *f sempre* (top and bottom staves).

19

mp subito *ff subito* *mp subito*

22

mp *f*

mp *f*

25

ff sempre *ff sempre*

28

mf *mp*

mf *mp*

31

mf *f*

mf *f*

34

37

mf *f*

40

f *ff*

43

ff sempre

46

ff sempre

49

uniti

mf *f* *mf*

52

mf sempre *mf sempre*

55

f *mf* *f* *mf*

58

mf *ff* *mf sempre*

61

mf *f* *mf*

64

f *mp*

f *mp*

67

mf *f* *mf sempre*

mf *f* *mf sempre*

70

mf *f* *mf* *mp* *f*

mf *f* *mf* *mp* *f*

73

mp *mf* *ff sempre* *mp*

mp *mf* *ff sempre* *mp*

76

79

f sempre

f sempre

82

ff sempre

ff sempre

85

ff sempre

ff sempre

88

ff sempre

ff sempre

ff sempre

ff sempre

91

ff sempre

ff sempre

ff sempre

94

ff

ff

fff

fff

98 *uniti*

f

f

f

f

103

mp sempre

mp sempre

mp

mf

mp mf

pizz.

Violoncello

7th SYMPHONY
(1995 - 1996)

I - Tarantella

Liana Alexandra
(1947 - 2011)

1

mp < *mf* *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* >

7

mp < *mf* > *mp* < *mf* > *mf* > *mp* *mp* *mf* *mp* *mp* *mf* *mp* *mp* *mf*

13

mf *mp* *mf* *mp* *mf* *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp*

19

mp < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp*

25

mp < *mf* > *mp* *mf* > *mp* *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp*

31

mp < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp*

37

mp < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mf* > *mp* *mp* < *mf* > *mp*

43

mp < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mp* < *mf* > *mp* *mf* *sempre*

48

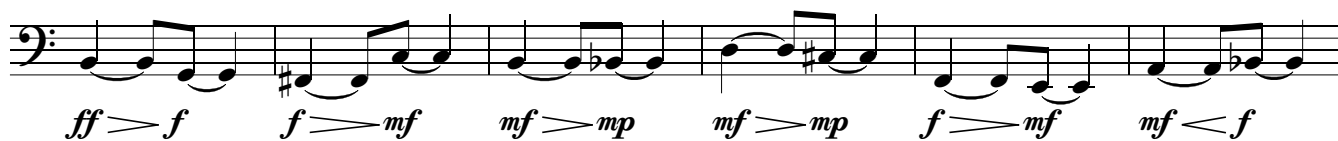
mf *sempre* *mf* *sempre* *mf* *sempre* *mf* *sempre* *mf*

2

55



61



67



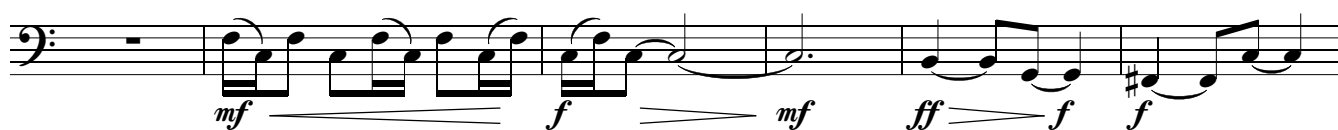
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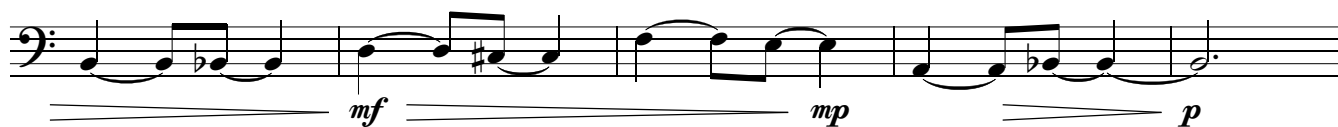
77



83



89



CADENZA
Sempre Presto

94



97



101



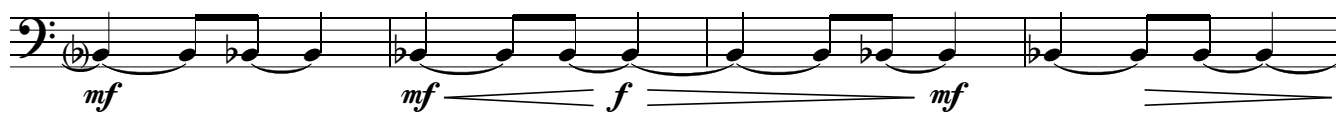
105



109



114



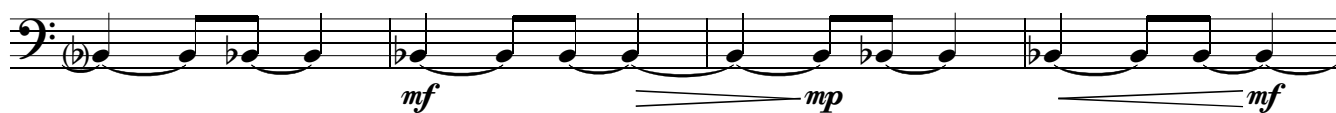
118



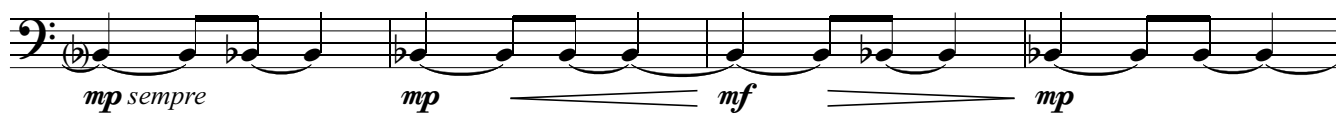
122



126



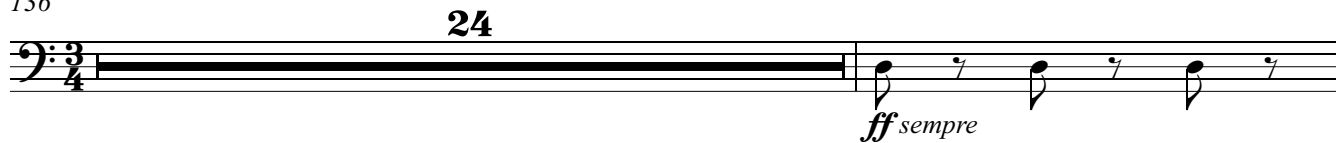
130



134



136



161



169

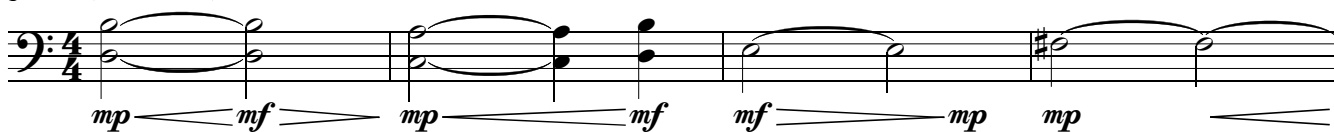


175

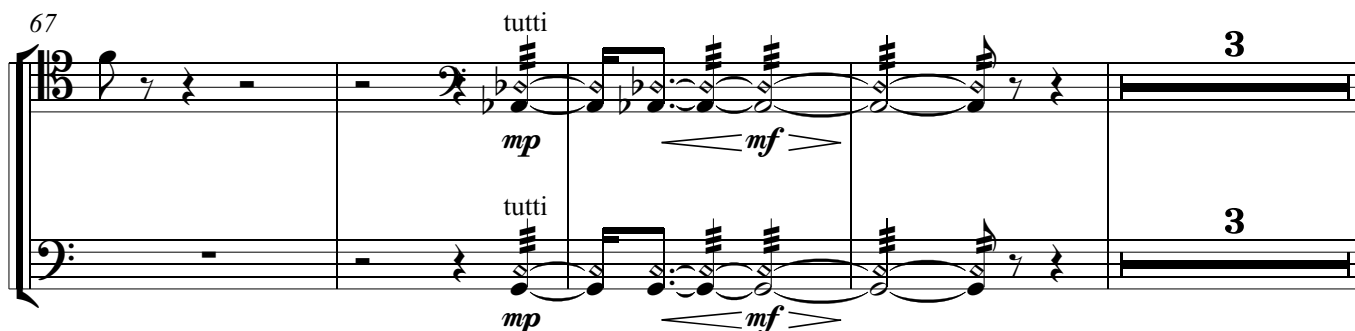
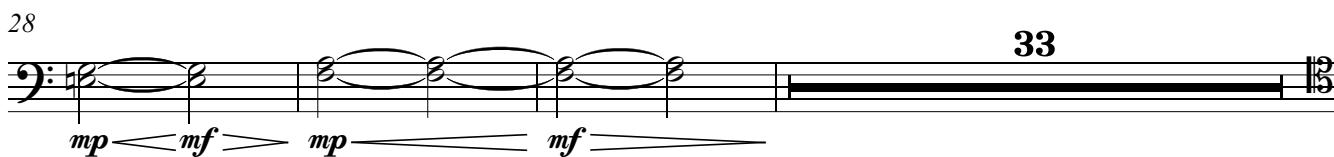
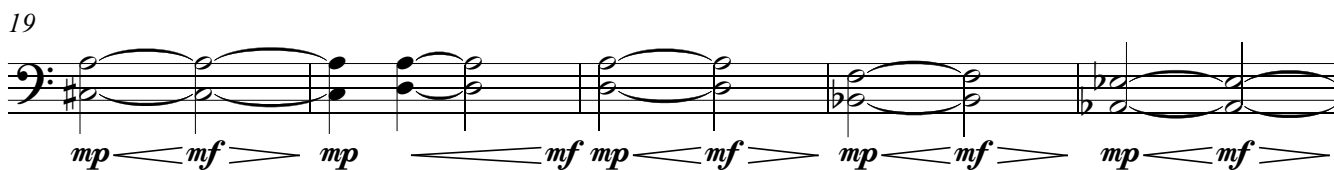


II

1 (♩ = 66)



10 div.



74

77

82

86

89

93 sul pont.

94

95

96

97

98

99

100

101

102

Violoncello

7

110 *f* *mf* *sempre* *mf* *mp*

113 *f* *sempre* *f*

116 *mf* *mp* *mp*

119 *mp* *mf* *mf* *mf*

122 *mf* *mf*

125 *f* *f* *f* *f*

128 *ff* *ff* *ff* *ff* *pizz.*

Violoncello

131 arco con sord. sul pont. **14** pizz.

arco con sord. sul pont. **14** *pp* *mp* *pp* *mf* pizz.

arco con sord. sul pont. **14** *pp* *mp* *pp* *mf* pizz.

arco con sord. sul pont. **14** *pp* *mp* *pp* *mf* pizz.

arco con sord. sul pont. **14** *pp* *mp* *pp* *mf* pizz.

arco con sord. sul pont. **14** *pp* *mp* *pp* *mf* pizz.

arco con sord. sul pont. **14** *pp* *mp* *pp* *mf* pizz.

148 arco pizz. **6**

pp *mp* *mf* pizz. **6**

arco *pp* *mp* *mf* pizz. **6**

arco *pp* *mp* *mf* pizz. **6**

arco *pp* *mp* *mf* pizz. **6**

arco *pp* *mp* *mf* pizz. **6**

arco *pp* *mp* *mf* pizz. **6**

157 arco

mp sempre arco

mp *mf* *mp* *mp* *mf* *mp* *mf*

mp sempre *mp* *mf* *mp* *mp* *mf* *mp* *mf*

164

mp *mf* *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mp *mf* *mp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

171

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

178

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

184

mp *mf* *mp* *sempre* *mp* *mf* *mp* *p* *mp* *p*

mp *mf* *mp* *sempre* *mp* *mf* *mp* *p* *mp* *p*

190

p *mp* *p* *p* *sempre* *p* *sempre* *p* *sempre* *mp* *pizz.*

p *mp* *p* *p* *sempre* *p* *sempre* *p* *sempre* *mp* *pizz.*

III

(♩ = 120)

arco

f sempre arco
mp subito

mf *f*

ff *mp* *ff*

ff *mf*

mp *f*

f sempre
f sempre

Violoncello musical score for measures 19-34. The score is written for two staves (treble and bass clef) in 12/8 time. The key signature is one sharp (F#). The music consists of continuous eighth-note patterns with various dynamic markings and articulations.

Measures 19-21: *mp subito*, *ff subito*, *mp subito*

Measures 22-24: *mp*, *f*

Measures 25-27: *ff sempre*

Measures 28-30: *mf*, *mp*

Measures 31-33: *mf*, *f*

Measures 34: *f*

37

mf *f*

40

f *ff*

43

ff *sempre*

46

ff *sempre*

49 unis.

mf *f* *mf*

52

mf *sempre* *mf* *sempre*

55

f *mf* *f* *mf*

58

mf *ff* *mf* *sempre*

61

mf *f* *mf*

64 *f* *mp*

67 *mf* *f* *mf sempre* *mf*

71 *f* *mf* *mp* *f* *mp* *mf* *ff sempre*

75 *mp* *mp* *mp* *mp* *mp* *mp* *mp*

79 *f sempre*

83 *ff sempre* *ff sempre*

87 *ff sempre* *ff sempre*

91 *ff sempre*

95 *fff* *f*

99 *f* *f* *f* *mp sempre*

104 *mp sempre* *mp* *mf* *mp* *mf* *pizz.*

Contrabass

7th SYMPHONY

(1995 - 1996)

Liana Alexandra

(1947 - 2011)

I - Tarantella

1



7



13



19



25



31



37



43



49



55



59



64



69



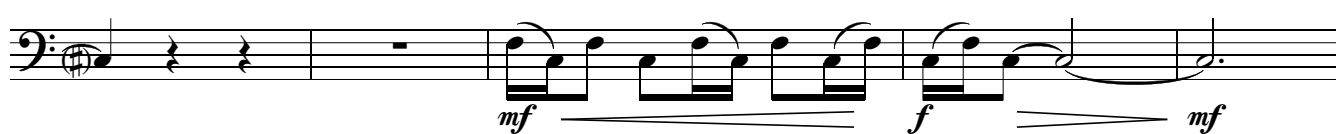
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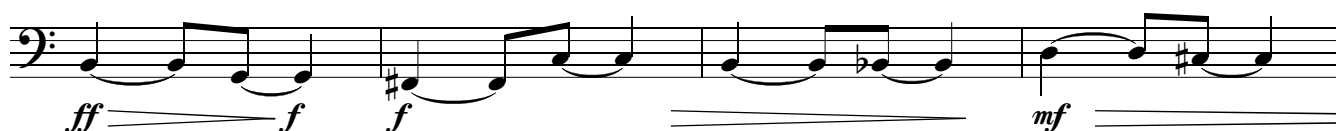
77



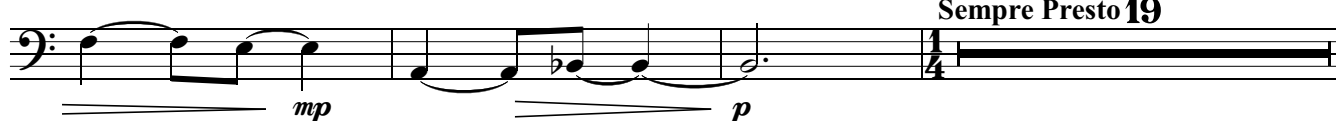
82



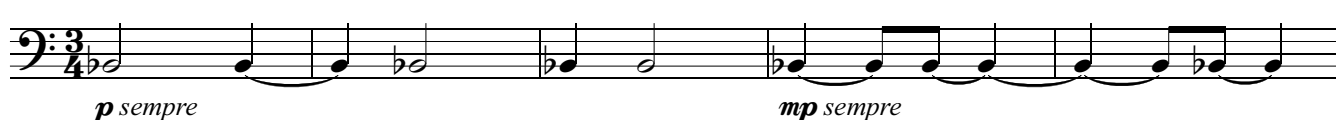
87



91



94



99



105



111



117



123



130

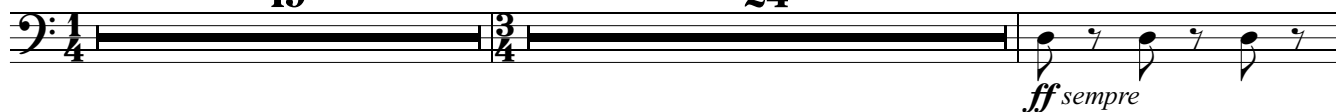


CADENZA

19

136

24



161



169

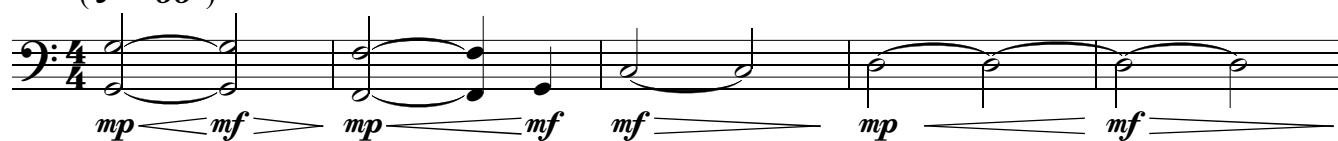


175

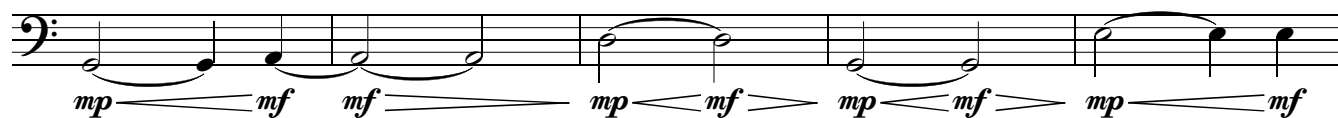


II

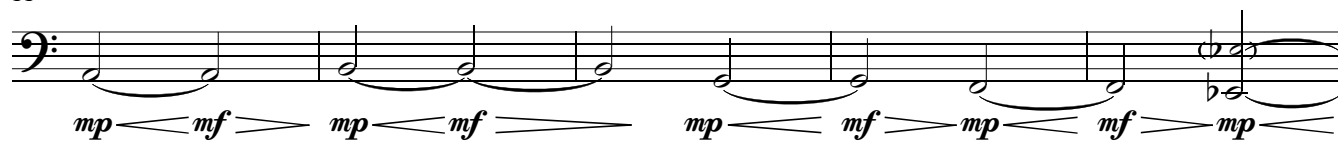
(♩ = 66)



6



11



16



21



26



31

Measures 31-43 of the Contrabass part. The music is in 4/4 time. Dynamics are marked as *mp* and *mf* with crescendo and decrescendo hairpins. The section ends with a double bar line and a *ff* dynamic marking.

Measures 43-5 of the Contrabass part. The music is in 4/4 time. Dynamics are marked as *ff* and *pizz.* (pizzicato). The section ends with a double bar line and a *ff* dynamic marking.

80

Measures 80-2 of the Contrabass part. The music is in 4/4 time. Dynamics are marked as *mf* and *f* with crescendo and decrescendo hairpins. The section ends with a double bar line and a *f* dynamic marking.

Measures 2-2 of the Contrabass part. The music is in 4/4 time. Dynamics are marked as *f* and *mf* with crescendo and decrescendo hairpins. The section ends with a double bar line and a *f* dynamic marking.

85

mf *f* *mf*

6

6

94

pizz. *f* *f* *mf* *arco*

f *f* *mf*

98

mf *mf*

102

8

f *mf* *sempre*

112

mf *mp* *f* *sempre*

115

f *mf* *mp*

118

2

2

mp *mf* *mp*

123

mf *f* *mf* *f*

127

f *ff* *ff* pizz.

131

26

arco

mp *sempre*

mp *mf* *mp*

26

arco

mp *sempre*

mp *mf* *mp*

160

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

167

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

174

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

181

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *sempre* *mp* *mf*

188

3

pizz.

mp *p* *mp* *p* *p* *mp* *p* *p* *sempre* *p* *sempre* *p* *sempre* *mp*

III

(♩ = 120)

48

arco



52



56



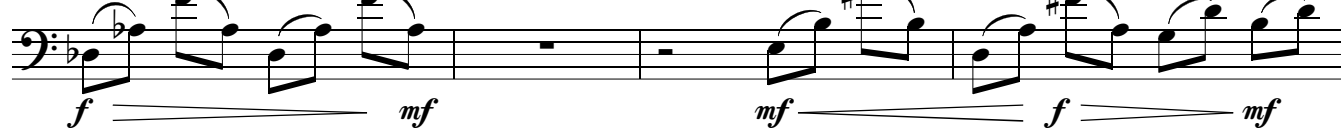
61



65



68



72



80



85



89



93



97

